CHICAGO WELCOMES YOU
ALFRED GRANGER

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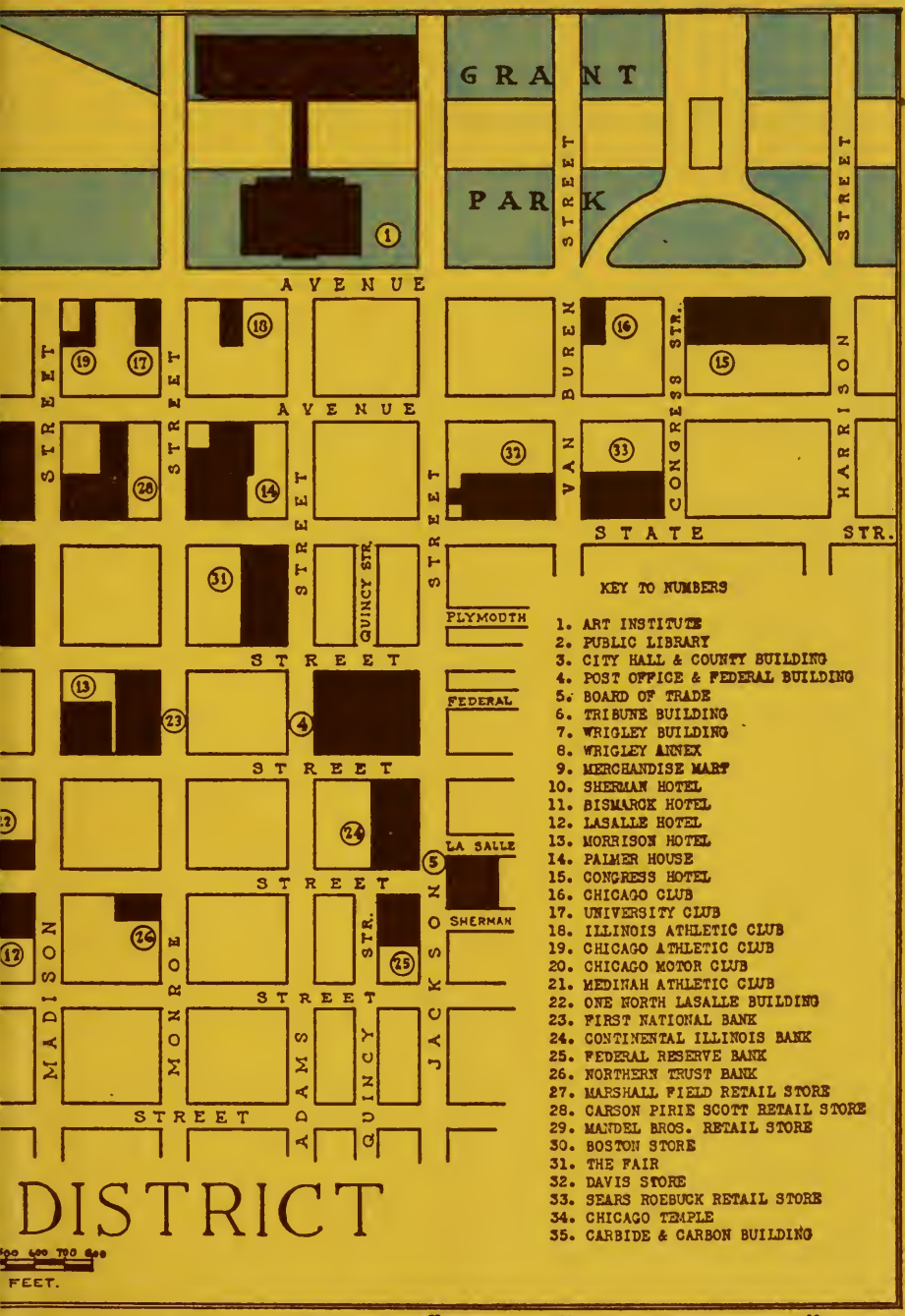
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3. CITY HALL & COUNTY BUILDING
4. POST OFFICE & FEDERAL BUILDING
5. BOARD OF TRADE
6. TRIBUNE BUILDING
7. WRIGLEY BUILDING
8. WRIGLEY ANNEX
9. MERCHANDISE MART
10. SHERMAN HOTEL
11. BISMARCK HOTEL
12. LASALLE HOTEL
13. MORRISON HOTEL
14. PALMER HOUSE
15. CONGRESS HOTEL
16. CHICAGO CLUB
17. UNIVERSITY CLUB
18. ILLINOIS ATHLETIC CLUB
19. CHICAGO ATHLETIC CLUB
20. CHICAGO MOTOR CLUB
21. MEDINAH ATHLETIC CLUB
22. ONE NORTH LASALLE BUILDING
23. FIRST NATIONAL BANK
24. CONTINENTAL ILLINOIS BANK
25. FEDERAL RESERVE BANK
26. NORTHERN TRUST BANK
27. MARSHALL FIELD RETAIL STORE
28. CARSON PIRIE SCOTT RETAIL STORE
29. MANDEL BROS. RETAIL STORE
30. BOSTON STORE
31. THE FAIR
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33. SEARS ROEBUCK RETAIL STORE
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CHICAGO

WELCOMES YOU

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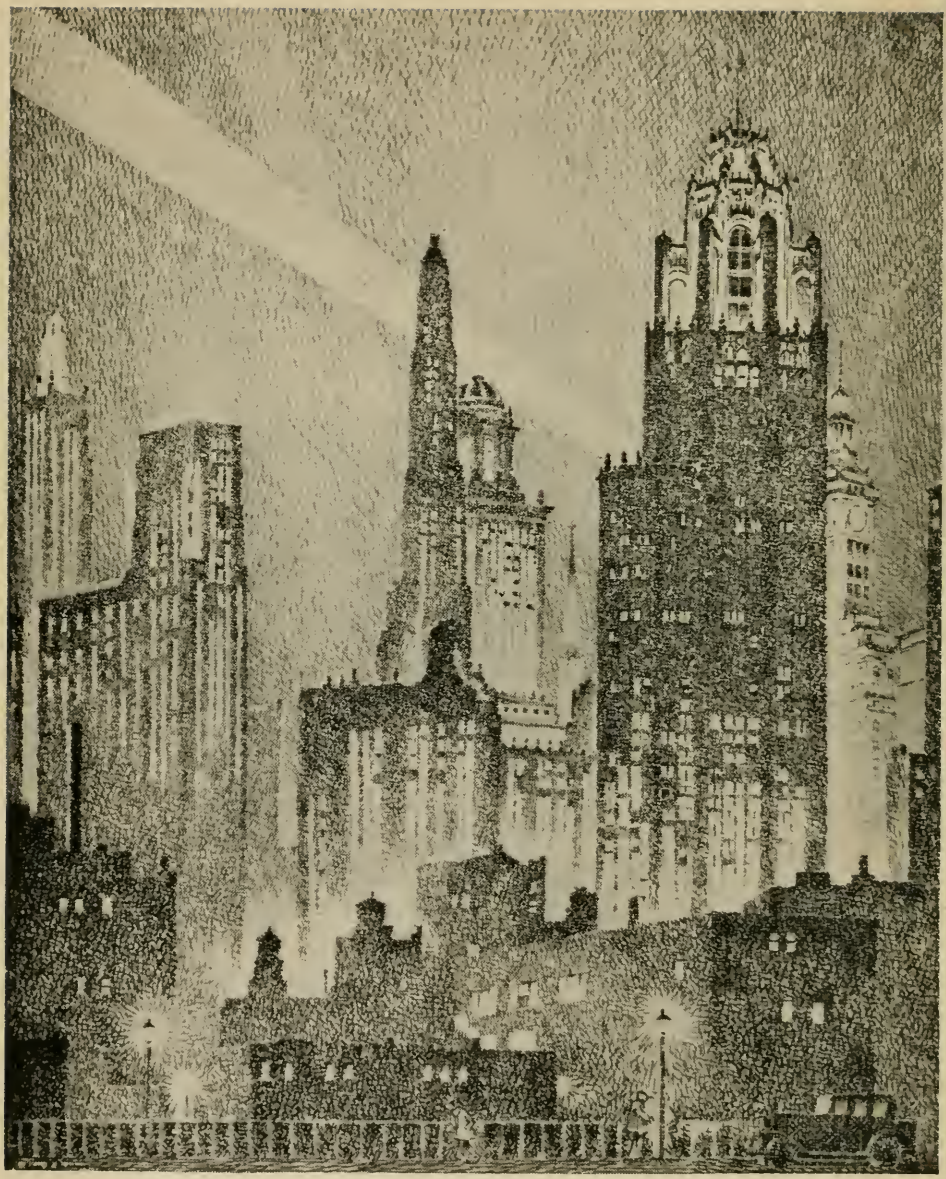

NORTH MICHIGAN AVENUE
THE TRIBUNE TOWER

Chicago
WELCOMES YOU

By

ALFRED GRANGER

With an Introduction by

RUFUS C. DAWES

President of "A Century of Progress"

and Original Illustrations by

LEON R. PESCHERET

A. KROCH, PUBLISHER

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DEDICATED TO

A CENTURY OF PROGRESS

1833 - 1933

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FOREWORD

"CHICAGO WELCOMES YOU," *will be greatly appreciated by discriminating visitors to the city and will afford to the oldest residents information of real value. It has been prepared by Mr. Alfred Granger, long a resident of this city and one of its prominent architects, an appreciative lover of art in all its forms. It gives the historical background, the early experiences of this region; it tells the story of the growth of industry, the increase of population and the development of the culture of Chicago. It gives an account of its great educational institutions, of its museums of art and of its great collections of historical and scientific materials. It tells the visitor and it reminds Chicagoans of what there is in this city to admire and study. It points out with fine discrimination the attractive and interesting features of its architectural developments and describes its efforts to avail itself of the beauty of its lake and surrounding country by the creation of vast*

woodland parks and beautiful boulevards. It includes a list of the attractive hotels, restaurants and responsible resorts of entertainment, including the theaters, and informs the visitor of the stores and shops, large and small, at which he can supply his needs of every nature. In a word it is a guide book, although the author would doubtless disapprove this designation, for with literary skill it summarizes the romantic history of Chicago and explains the pride of its citizens in its cultural achievements. The possession of this book will add to the pleasure of all who visit Chicago during A Century of Progress Exposition, and the oldest resident of Chicago will find it useful.

Chicago will welcome "Chicago welcomes you."

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PREFACE

CHICAGO, for the second time in her brief history, is inviting the world to visit her and witness some of the wonders that science has produced for the benefit of humanity in the past "Century of Progress." Her first World's Fair was held in a time of nation-wide depression and did much to lift the public mind out of a state of doubt and anxiety into an attitude of hopefulness and faith.

With customary courage and belief in the fundamental strength of our civilization, in the face of a depression which is world wide, the promoters of the exposition, which they have called "A Century of Progress," are preparing to show the nations of the world as well as the citizens of our own country that the courage of mankind is invincible and that with the resources at our command life will go on and rise to ever greater heights of achievement. It is the purpose of this little book to point out to the strangers within our gates, as well as to our own citizens, those special features of our city which are of paramount interest and which give it distinction among the great cities of the world.

In no sense of the word is this a complete guide book to Chicago, only a Baedeker can be that and the only Baedeker we have is entirely out of date.

Few people of our day realize the very romantic beginnings of this now the fourth city in the world. Chicago has become world renowned as a center of trade, manufacture and transportation. Upon these great industries her prosperity was built. The city has also suffered in the eyes of the world because of unjust and undesirable newspaper publicity about gangsters and crime, but if the criminal records of Chicago were to be compared with those of other large cities such as New York or Detroit it would be found that conditions in Chicago are only similar to those in other large cities. Unfortunately the world always suffers from the activities of the criminal classes. They are the only classes who have nothing to lose by the failure and much to gain from the success of their projects. Chicago is justifiably proud of her material growth and prosperity but she is still more proud of her achievements in the field of art, literature, music and education.

It is in these fields that she offers most to attract the visiting stranger and these are the attractions which this little book attempts to point out and make their discovery easy to those within our gates. With ever generous and gracious hospitality Chicago greets you.

CHAPTER I

In Retrospect

IN ITS short existence of a hundred years the history of Chicago can be divided into three epochs, each ended by an event of spectacular and tremendous importance. Up to the day of the Great Fire, on October 9th, 1871 the growth of Chicago was the subject of ridicule and derision by the cities of the two sea-boards, while its very existence was practically unknown outside of the United States.

Built upon shifting sands at the southern end of Lake Michigan it would probably have slid into the waters of the lake had it not been founded just before the beginning of the railroad era. One by one the various railroad companies carried their lines into the little town because of its strategic geographical situation as a shipping port for the agricultural products of the Mississippi Valley to the markets of the world.

The early settlers of Chicago were an indomitable set of people. They believed in their city and its future, although I am quite sure that none of them, even in his wildest flights of imagination, could have visualized the city of today. Judging by the prints

and photographs of the early Chicago, which are in the possession of the Chicago Historical Society, even before the fire it was a pleasant place in which to dwell; in some ways perhaps more pleasant than the metropolis of today.

It was before the fire that it adopted its motto "Urbs in horto," the city in a garden. In those days that was a literal description of its residential sections as the houses were detached, each set back from the streets, amongst trees and shrubs and flowers. Pictures of the old Kinzie mansion at the foot of Rush Street give one an idea of how these houses looked. Another famous house stood at the southeast corner of Wabash and Monroe, the Williams residence, a stately house in ample grounds with colonial columns carried from first floor level to the roof like the great homes of Virginia and the Gulf States. Imagine Wabash Avenue lined with trees on either side arching overhead, Wabash Avenue with its hideous elevated structure and the never ceasing din of surface cars, motors and elevated trains. Truly "Progress" has its drawbacks.

Then one sultry October night Mrs. O'Leary's cow kicked over a lamp and in a few hours the whole city was a mass of flames. The story of the conflagration, the greatest ever known on this continent, is too familiar to be repeated here but the fire marked the end of the first epoch in the city's growth. Those were times that tried men's souls and then was the character of the men and women who lived in Chi-

cago made manifest. Almost before the fires had completely died out the rebuilding of the city began. Attracted by the stupendous amount of work to be done, young architects and builders from all parts of the country, especially from the eastern cities, flocked to Chicago, hung out their shingles and went after work. Some of these eager, ambitious young men became in a few years outstanding leaders in the architectural profession. Among these men one must mention especially Asa Carter, Peter B. Wight, William Holabird, Martin Roche, Louis Sullivan, John W. Root and Daniel H. Burnham. In this group the names of two of them, Louis Sullivan and Daniel H. Burnham, became household words throughout the civilized world and are safely enrolled among the Immortals.

From the date of the fire until 1891 the growth of the city surpassed anything that had ever been known. The East still spoke of Chicago with a shrug of its sophisticated shoulders but also with a slight feeling of wonder and a touch of jealousy. There seemed to be no limit to the ambitions and activities of this young colossus of the West.

In 1889 the question of holding some sort of a celebration to commemorate the 400th anniversary of Columbus' Discovery of America began to excite the country. During that year many Americans had visited the International Exposition in Paris and come home convinced that the best way to honor Columbus and at the same time show the world how

America had progressed since the Centennial Exposition in Philadelphia in 1876 would be to hold a great World's Fair. New York, Washington, St. Louis and Chicago organized to arouse the enthusiasm of the country and secure the endorsement of Congress. As soon as it was settled that the Fair would be held in Chicago the Illinois Legislature licensed the corporation known as the "World's Columbian Exposition."

All the world remembers the incomparable beauty of the "White City" which, in an incredibly short time, sprang up on the sandy shore of Lake Michigan in Jackson Park, a city of dazzling palaces, lakes and lagoons, surrounded by beautiful gardens. Since 1893 there have been many expositions in different cities of America and Europe but I am convinced that no other exposition has had so great an influence in educating a whole nation or elevating the architectural taste of the world. Fortunately the administration and direction of the entire project were placed in the hands of Daniel H. Burnham, at that time a young man in his early forties. Then was when he began to show forth that vision which guided all of his activities until his death and made him not only a great architect but the outstanding city planner of the world.

Mr. Burnham realized from the outset that such a vision as he saw before him could not be carried out by any one man or even by one firm of architects so he summoned to his assistance the greatest archi-

tects, landscape-architects, painters, sculptors and engineers that the country produced and by his own tact and enthusiasm soon had them working together as one for the sole purpose of creating beauty. Not since the days of the Medici in Florence had such an assemblage of genius been gathered together to work in harmony for the benefit of man. Now these men have gone to their great reward but the names of Daniel H. Burnham, Charles F. McKim, William Morris Hunt, Louis Sullivan, Frederick Law Olmsted, Augustus St. Gaudens, Frank Millet as well as many others are engraven forever upon the tablets of Fame.

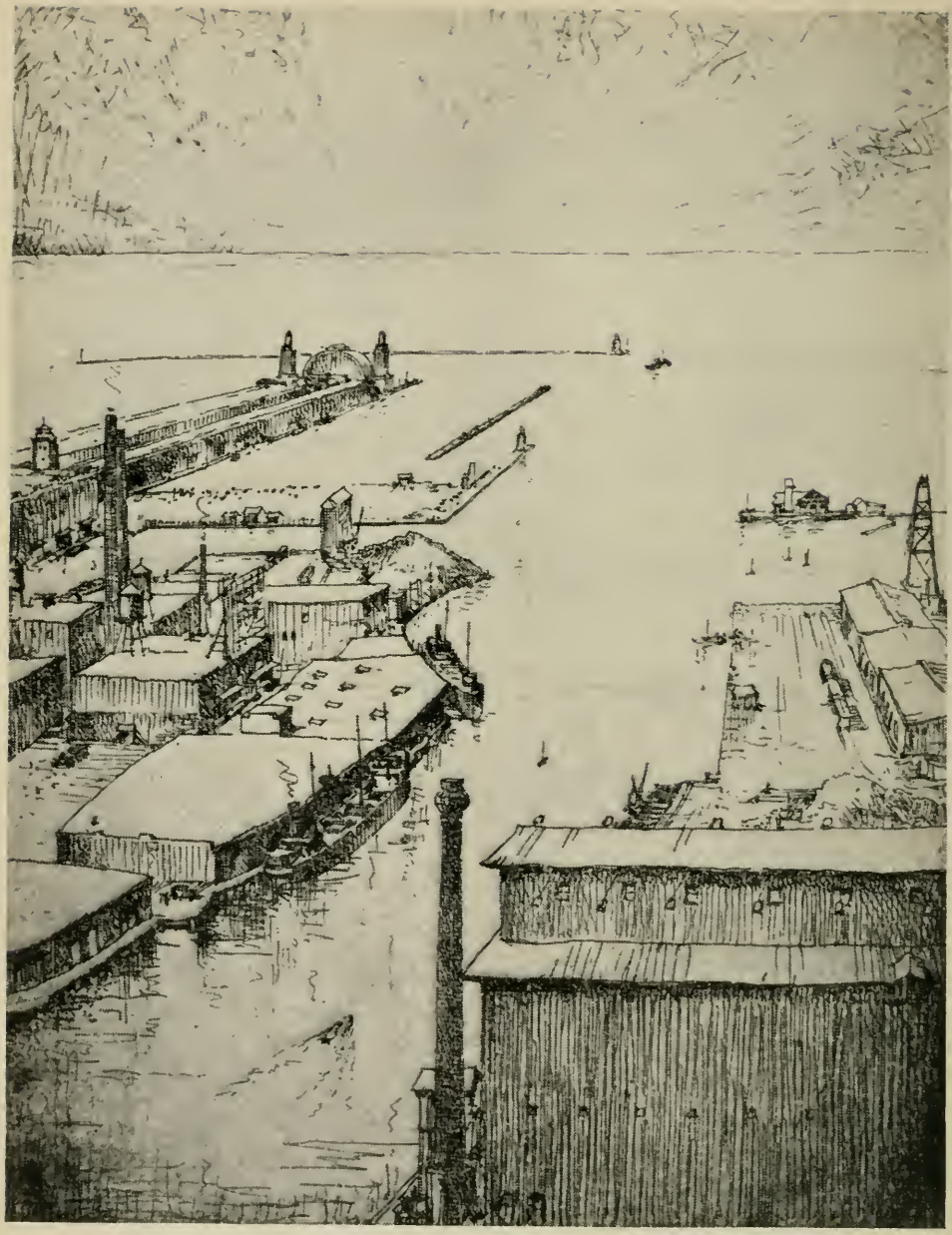
It was a veritable renaissance and it took place, mind you, not in one of the world's established centers of art and culture but on the shores of Lake Michigan in the "Windy City" which New York and the Atlantic seaboard still regarded as more or less of a joke.

The Fair was completed and thrown open to the world and the world came, millions of its sons and daughters. No matter with what attitude of mind they entered Chicago, they went away convinced in their minds that here in the heart of the Middle West had grown up a city that was destined to be one of the greatest centers of Art, Literature, Music, Education and those things which make a civilization worth while, in the entire world. The completion and success of the World's Columbian Exposition completed the second epoch in the story of Chicago.

After the first World's Fair came the panic of 1893 which Chicago lived through, as she had lived through previous ones, without losing any of her determination or ambition. In the forty years since 1893 the entire physical aspect of the city has been changed so that now the question of her beauty is permanently established. During this period have grown to maturity her universities, museums, hospitals and other institutions which are her pride and joy. Many of these institutions as well as the story of the development of the Chicago Plan will be told within this little book which, it is hoped, will prove a guide and a help to the thousands who will be coming to Chicago to view the wonders of the Century of Progress.

Like the second epoch in its history, the third terminates in a great exposition. This one is designed to show the world what advances have been made in the lines of scientific discovery in the hundred years of Chicago's existence. The Century of Progress will show some of the innumerable ways in which electric power can be used to add to the comfort, entertainment and enlightenment of man; it will show the wonders of the radio and how it can be used; the development of motor transportation on land, in the air and on the water; science has shown that ultimately disease may be abolished; how, by the use of hitherto unknown materials and methods of construction a new International style of architecture is being developed. In the Adler Planetarium

the wonders of the Heavens will be explained and men made to realize how infinitely small is man in comparison with the wisdom of God. All of these things and many others will the Century of Progress set forth to lift our minds above the valley of depression in which we have been wandering these past few years to a vision of the possibilities and glories of life in a land incomparably rich in all material resources, in all potentialities of human happiness. It is with the hope that you may grasp this glorious vision that Chicago welcomes you.



THE MOUTH OF THE CHICAGO RIVER

CHAPTER II

How Chicago Began

THE love of travel, to visit strange cities and learn of their history and tradition, to see their monuments, meet their inhabitants, enjoy their amusements and to ponder over their achievements has become almost a fundamental instinct of the American people. Countless thousands of Americans cross the Atlantic every summer and come home in the autumn with their minds filled with what they have seen. Why do our citizens so enjoy a summer in Europe? Primarily because foreign cities, realizing the tremendous profits to be made from the tourist traffic, have made a study of how best to set forth the attractions of their cities to the visiting stranger and lure into their own pockets the American dollar which is always at par. For this purpose each city has carefully prepared books setting forth the history, the tradition and the romance which it has acquired in the years of its existence; everything that the city has of lure, charm or tradition is set forth in the most attractive manner to interest and excite every type of mind. When the American arrives in a foreign hotel he is immediately informed

as to what he should see and what he should do. Consequently he comes home with his mind filled with romantic stories, and with memories of the amusing, or interesting or instructive things he has seen and done and he, unconsciously perhaps, bemoans the fact that our cities are cold, and new and without romance even though they may be full of life and energy and purpose and, oftentimes, really more beautiful than the cities they have left behind in Europe.

Few Americans living outside the borders of the state of Illinois think of Chicago as anything but a great mart, a storehouse of energy and, of late years, the center of Gangland, and yet the story of the beginning of Chicago is rich in romance, a story of courage, endurance and many thrills.

As long ago as the winter of 1674 those dauntless pioneers of French culture and the Catholic religion, Pere Marquette and Joliet, spent the winter at the mouth of the Chicago river. One wonders what they found in that barren spot to keep them alive but the spirit of those French priests and voyageurs, as so fascinatingly told by Francis Parkman, was indomitable, and these two men started the French immigration from Canada which resulted in the establishment of those French colonies at Kaskaskia and in the Kankakee Valley which still exist and preserve their native customs and traditions even though completely surrounded and dominated by an Anglo-Saxon colonization. The Frenchmen were not

homesteaders like the English but were adventurers ever seeking new territories for the French crown. They had no desire to exterminate the Indian but rather to win his friendship and support. One or two Jesuit priests always accompanied the voyageurs on their explorations and immediately started in to convert the Indian to the religion of Christ. Among the early Jesuit Fathers none was more learned, more beloved by the natives or more untiring in his efforts for their spiritual and physical welfare than Pere Marquette. The visitor to Chicago during the Century of Progress, who is interested in historical tradition, should seek out the cross, located at the foot of Robey Street, now called Damen Avenue, on the river which marks the spot where Marquette and Joliet spent the winter of 1674. It is interesting to know that the canal connecting the waters of Lake Michigan with those of the Mississippi was foretold by Joliet during his stay in this vicinity as being essential to the utilization and control of the great Mississippi Valley.

Other men whose names have enriched history, romance and poetry followed Marquette in rapid succession. Among these the most noted are LaSalle and Tonty. Tonty came down from Quebec by the St. Lawrence and the Great Lakes while LaSalle came up the Mississippi from New Orleans and made the portage between the Illinois and Chicago rivers. They met at the mouth of the latter showing that even in those early days, when the nation of the

United States was undreamed of, the location of the future city of Chicago was a natural focal point of inland transportation.

One hundred and two years after Marquette had wintered in Chicago, Jefferson wrote his Declaration of Independence which began the birth struggle of a nation about to be born. In the century between Marquette and Jefferson the war between France and England for the domination of the North American continent had been fought and the English controlled all of Canada as well as the Atlantic Seaboard but the French still held New Orleans and controlled the Mississippi Valley as far north as the Great Lakes. One of these five inland seas, Lake Michigan turned the traffic from the St. Lawrence through Lake Superior and had brought the early adventurers into the very heart of the great central valley which was destined to become the controlling center of the United States. As the Mississippi Valley began to be settled by the men and women from the east and its possibilities as the granary of the nation, if not of the entire world, became evident the necessity of a distributing point for its food products became most important. Water transport was the only type possible and even this was difficult as all products from the interior had to be carried from the sources of the Illinois river into the sluggish Chicago to follow its course into the open waters of Lake Michigan, thus the mouth of the Chicago river became the natural port of debarkation.

The pioneers of the Mississippi Valley were a hardy race of men and women coming from the best stock of the original seaboard states. They foresaw the possibilities of the central valley and were not daunted by physical difficulties which must be overcome. Nothing could have been more unprepossessing than the mud swamps at the mouth of the Chicago river but its geographical position foretold its future. These early settlers knew nothing of Joliet and his prophecy but they realized the necessity of a water connection between Lake Michigan and the Gulf of Mexico. The long struggle between England and Napoleon had ended, so far as America was concerned, in the purchase by Jefferson of the whole Mississippi Valley. In the winter of 1779 George Rogers Clark captured the British garrisons at Vincennes and Kaskaskia and thus secured the control of the country through which the future canal must go.

The Indians, who were armed and financed by the British from Canada, resented the occupation of their territory by the advancing American colonists and under the leadership of Pontiac, the last of the heroic Indian chiefs, completely wiped out the settlers in 1769. In 1795 "Mad" Anthony Wayne, the hero of our school-book histories, defeated the Indians in the Battle of Fallen Timbers and made a treaty with them at Greenville, Ohio, by which they ceded certain tracts to the United States, among them being "one piece of land six miles square at the mouth of the Chicago River emptying into the south-

west end of Lake Michigan." Thus was the site of the future city secured to the United States but Chicago was, as yet, undreamed of.

After Jefferson had completed his Louisiana Purchase in 1803 the Federal Government realized that if this vast territory was to be maintained and developed it must be defended against encroachments from Canada. At that time Detroit was the farthest western fortified point. In the year of the "Purchase" General Henry Dearborn, Secretary of War, ordered men from the garrison in Detroit to proceed to the south end of Lake Michigan and erect a fort. This expedition was headed by a young man only twenty-one years of age, Lieutenant James S. Swearingen. After a tramp of many days around and up the shore of the lake a point was selected near the present mouth of the river and the men set to work to erect a fort out of logs. All material had to be hauled from some distance as there were no trees in the immediate vicinity. Blockhouses, barracks and a magazine must be built and building conditions were horrible. The men sank deep in the mud while they worked, they slept under tents on the wet sand, they could not drink the river water and supplies were running short. As they continued their work, the objective of a fort in that location seemed idiotic but still they worked and swore and as they looked out on the surrounding prospect they probably felt that their work was useless and all their struggles naught but wasted effort. Across the muddy river

stood three or four log cabins backed by groves of scrub oaks. In the distance they could see some woods, Indian tepees and occasional cornfields. To the east lay the great lake with its sparkling waters, the only thing of beauty in the flat dubious landscape, but still they struggled on and the fort was completed and, in honor of the Secretary of War was called Fort Dearborn, the first sentinel point in the trackless wilderness.

When the visitor of today stands at the junction of Michigan Boulevard and Wacker Drive and looks north through the buildings towering on either side to the blue lake beyond or turns and looks southward down the apparently endless stretch of Michigan Avenue it is hard for him to picture the tiny wooden fortifications which occupied the sight of the towering London Guarantee and Life Building and realize that only a little over a century ago the fort of logs and three tiny cabins were all of human habitation which could be seen in any direction as far as the eye could reach.

The building of Fort Dearborn marks the real beginning of Chicago although twenty years were to pass by before the village was incorporated but in that time the village steadily grew and the name Chicago became fixed in the American mind as representing a permanent spot on the map.

Shortly after the first building of the fort, John Kinzie erected his famous mansion on the north side of the river almost opposite the fort but a little

nearer the lake. For many years this one story house with its high attic and its broad porch with slender columns extending to the roof, after the manner of Mt. Vernon, was the social center of the settlement. Under its roof all visitors of distinction were made welcome and many of these, such as Harriet Martineau in her journal, have left records of its boundless hospitality. Because of his friendliness towards the Indians John Kinzie and his family were allowed to escape from the massacre of 1812 when the original Fort Dearborn was destroyed and most of its garrison and their families slain. Where he spent the next four years we do not know but we find him back in his riverside home in 1816 and until his death he was an active factor in the civil and social life of the community and his may well be called Chicago's first family.

The Federal Government first recognized the necessity of a water connection between the Great Lakes and the Gulf when President Madison proposed to Congress in 1814 the construction of a canal connecting the Illinois and DesPlaines rivers, a project which it took many years and much parliamentary discussion to bring to completion. At that time the disastrous second war with England was over and the country was entering upon its first period of expansion. The trek to the West was in full swing and the great plains of what we know as Ohio, Indiana and Illinois were being dotted with homesteads, the cities of Cleveland, Cincinnati and Fort

Wayne were beginning to take shape and the little village on the mud flats at the end of Lake Michigan was definitely on the map although, as mentioned above, it was not incorporated until 1833. In 1830, three years before its incorporation, the Commissioners of the proposed Illinois and Michigan canal made the first map of the future city naming the streets running south from the river State, Dearborn, Clark and LaSalle, the names they still bear.

In 1833 Stephen A. Douglas, realizing the future importance of Chicago as a shipping port, proposed the creation of a harbor at the mouth of the Calumet river. This location was given up because it was considered too far away from the town. A young Army Engineer named Jefferson Davis was largely responsible for the present location of the harbor and he engineered the first straightening of the river. At that time it turned south near the intersection of Wabash Avenue and Wacker Drive and emptied into the lake just north of Van Buren Street. Engineer Davis recommended carrying it straight from Wabash Avenue into the lake, as it now is, as facilitating water traffic from the Mississippi when the canal should be built. Such ambitious projects as these on the part of a small western village began to arouse interest in the minds of distant peoples and visitors from the East and from Europe became quite frequent. Among the visitors from England in the early 30's was Harriet Martineau who evidently passed some pleasant days in the frontier village for in writ-

ing of her visit she said: "There is some allowable pride in the place about its society. It is a remarkable thing to meet such an assemblage of educated, refined and wealthy persons as may be found there, living in small and inconvenient houses on the edge of a wild prairie." Chicago got her first charter in 1837 and William B. Ogden, the town's wealthiest citizen, was elected first mayor. His election started the reign of the southern dynasty which controlled Chicago for so many years. In 1855 that most picturesque and beloved of Chicago mayors, Carter Harrison, arrived in Chicago from the South and with poetic and prophetic vision foresaw the city's future greatness and at once decided to settle within its gates. His assassination in 1893, after nearly 40 years of service to the city he so deeply loved, was a blow to the entire population but he was soon succeeded in the mayor's chair by his able and patriotic son, Carter, Jr., who for several successive terms carried on those traditions which his father had received from the first mayor, Mr. Ogden. Carter, Jr., had married in his youth the beautiful and talented Edith Ogden who is a granddaughter of William B. Ogden, so the dynasty established by the first mayoral election controlled the policies and destiny of Chicago for many years. After the fire Carter Harrison senior built for himself a fine house on Ashland Boulevard and by so doing made the district around Union Park at the intersection of Ashland and Washington Boulevards a brilliant social

center which it continued to be for many years after the exodus to the near south side. The visitor who is interested in looking up social landmarks in the city should certainly visit Union Square, still a spot of beauty, and see the dignified old houses and attractive churches in that locality as they present a picture of a quiet social life where truly southern hospitality prevailed and graciousness and dignity were the order of the day.

In 1855 the city embarked upon its first great engineering project which involved lifting itself by its bootstraps (all men wore boots in those days) out of the mud and sand of the lake shore. In the Historical Society Building in Lincoln Park at the corner of North Clark Street and North Avenue may be seen an interesting collection of prints and engravings showing the streets of the city before the fire. Walking was real exercise in those days and involved the frequent climbing and descending of flights of stairs during the necessarily slow process of city elevation.

When Carter Harrison arrived in Chicago the leading hotel in the city was the Tremont House at the southeast corner of Lake and Dearborn streets. This was a four story brick structure, one of the most substantial buildings in the city. The frame buildings, all around the Tremont House had been lifted up to the present level but the hotel remained down in a hole, its cellars constantly filled with muddy water. Because it was built of brick the diffi-

culties of lifting it seemed insurmountable when one morning in 1857 a stalwart young man named George M. Pullman walked into the hotel lobby and said he would contract to lift the whole building to the desired level without disturbing a single guest. At first his proposition was laughed at as being utterly ridiculous but this young man was not one to have his ideas brushed aside, as his future career so splendidly showed. The financial panic of that year had settled over the land and people feared to spend money or embark upon new projects but young Pullman was sure of himself and determined to win this contract. He soon convinced the hotel owners that times of depression are the very best times in which to start things which lead to progress and that by the time the panic was over the hotel would be settled at its new and permanent level and ready to get the best of the tourist traffic that was bound to come. His words were convincing, the work of slowly lifting up out of the mud a brick structure which was considered huge for those days, went steadily on without, as young Pullman had promised, inconveniencing a single guest and until it was wiped out by the fire of 1871, the Tremont House continued to be the city's leading hostelry.

Those were the days of railroad building and one by one the railroads, which laid the foundation of our whole transportation system of today, realized that Chicago, at the foot of her inland sea, was the natural distributing point for the entire central por-

tion of the country. The city grew by leaps and bounds and began its career as the Convention city of the country when the new Republican party held its convention of 1860 in the old Wigwam at the southeast corner of Lake and Market streets and nominated Abraham Lincoln, the immortal. Visitors should see pictures of this historical building in the Historical Society, mentioned above, and then visit its site to get another picture of the city's growth. The site of the Wigwam has another historical significance as here stood the first licensed hotel in Chicago, the Saugatash Tavern built by Mark Beaubien in 1830, just eighteen years after the Fort Dearborn Massacre. Beaubien named his tavern after the half-breed Indian chief who had aided the settlers in the Fort at the time of the massacre. It was in this tavern that Chicago's first theatrical performance was held and it was also the scene of early social gatherings with old Mark himself playing the fiddle.

All went merrily with the growing town, new inhabitants flocked in from other sections of the country, life had its physical hardships but was gloriously free and very like Kipling's country

> "Somewhere east of Suez
> Where the best is like the worst
> Where there ain't no Ten Commandments
> And a man may have a thirst"

when on one hot October night in 1871 Mrs. O'Leary's cow kicked over a lantern which caused one of the greatest holocausts in history. The little

village by the lake of forty years before had become a city of 300,000 inhabitants when, within 48 hours, it was literally wiped off the map.

There is some doubt as to the truth of the story of Mrs. O'Leary's cow and the lantern but the fire actually started on De Koven Street on the west side where the O'Leary family lived. The summer of 1871 had been intensely dry and on the night of October 9th there was an unusually hot wind from the western prairies which rapidly spread the flames across the river into the heart of the city. The water supply, which had been greatly crippled by the drought, soon gave out and then there was nothing left with which to fight the flames and before they had burnt themselves out the entire city, from the lake to De Koven Street west of the river and from Sixteenth Street on the south to Delaware Place north of Chicago Avenue, was a barren waste with not an uninjured building left standing. When one reflects upon the extent and the swiftness of the disaster the loss of human life was astonishingly small and the one thing that stands out above all the ruin and loss and disaster is the courage and kindliness and genuine heroism of the people. The extent of the conflagration had aroused the whole United States and from every direction trains of provisions, clothing and other necessities of life began to pour into the city, almost before the fire was completely extinguished, and at once committees were formed among the business leaders, whose all had been taken from

them, to reorganize the city in every way so that the new city which was to arise from the ashes should be bigger and better than the city which had been destroyed. The men and women who looked out over the field of devastation on the morning of October 12th had sprung from the best blood in the old colonies. They remembered how their forebears, because of an ideal and a vision, had crossed the broad Atlantic and in a trackless wilderness had builded a nation. That same vision led the sons and daughters of the intrepid colonists to leave the comforts and conveniences of the eastern and southern states to spread out in the great central valley. Their fathers had foreseen that, in the agricultural and industrial development of the Mississippi Valley and the great Northwest, the village at the foot of Lake Michigan occupied a position of strategic importance. The men of 1871 were sure of the absolute importance of this location and, as their fathers had lifted the village of 1830 out of the mud flats and made it a city, so they determined that they would at once rebuild this city but upon more sure foundations. Of course for such an undertaking vast sums of money were needed but Chicago had, in the past, always paid her bills and her credit was of the best. The financial interests of the East responded to Chicago's call and the money came and with it the men who were to make this money talk. The old buildings were gone but the land was still there and back of the city lands a hinterland of inexhaustible and untouched re-

sources. The rebuilding of an entire city fired the imagination of the young men of the East who wanted to do things and do them quickly. They came by thousands, by train, by boat and by wagon, architects, engineers, builders of every trade, solid real estate men and real estate speculators, on they came

> "Doctor, lawyer, merchant, chief
> Rich man, poor man, beggar man, thief"

and they are still coming.

The rapidity with which the city was rebuilt and made habitable has been the wonder of countless writers and need not be repeated here. Of course the first buildings erected were dwellings for the inhabitants and houses in which they could do business. The demands of business naturally came first but the city builders of that day did not look upon the city of their dreams as merely a mart of trade or a great factory, they knew and demanded the amenities of life and appreciated the values of social existence. The first club to be organized in the city was the Chicago Club which was started by a small group of men before the fire on March 25th, 1869. The objects of this club were purely social and so they have remained to this day. Although this club has never given in to the demands of the more decorative half of the human race and extended its privileges to women it maintains its position as the most important social organization in the city. Within its walls have been originated and developed the plans of all those undertakings which have made Chicago

what she is today, such as the World's Columbian Exposition, the Burnham Plan of Chicago, the purifying and straightening of the Chicago river and many others. I say these plans originated within the Chicago Club because the men who conceived them have all been members of this exclusive organization. Although women are never entertained within or admitted to the club its hospitality is boundless and every male visitor to the city who has a friend among the best known professional or business men, should ask the privilege of a visit to the club. Its new building on the southwest corner of Michigan Avenue and Van Buren Street is one of the monuments of the city and its style of architecture is an example of how this newest and youngest of great cities cherishes its tradition. When the Art Institute moved in its present quarters on the Lake Front just before the opening of the Columbian Exhibition, its building at Michigan and Van Buren which had been designed for the Art Institute and which was built in 1884, became vacant and was purchased by the Chicago Club as its permanent home. John Wellborn Root, the designer of this building, was rightly regarded, in and out of his profession, as the most brilliant architect west of New York and when the Chicago Club purchased this building and changed it from an Art Gallery to a Club house no changes were made in the design of the exterior. As the club grew in membership and importance larger quarters were necessary, and the building at the rear was pur-

chased and incorporated into the club. In 1928 the Club officers decided to tear down this rear building which was cramped and inconvenient and erect a new building in its place. The architects who were chosen to do this work, one of whom had long been a club member and had been brought up in the Richardson office in Boston and had there been trained in the Romanesque style which John Root had used, were instructed by the Board of Governors of the Club that the new building must harmonize with and in no way detract from the beauty of the old building. It had been decided that as soon as the new rear building was completed the entire club organization would be moved into it temporarily while some desired changes were made in the interior of the older building. This had just been done and the former Art Institute building emptied of inhabitants when one Sunday afternoon an accident occurred which led to the destruction of one of Chicago's most beautiful buildings but, fortunately no loss of life.

The watchman, who was seated in his shelter behind the high fence which had been erected to protect the Michigan Avenue promenaders from the dirt and annoyance of a building operation, was startled by a crash like a thunderbolt rapidly followed by others in quick succession. Rushing inside the building he found that a large section of the building had completely collapsed and fallen into the cellar without making a single crack in the exterior walls. Nobody could explain the reason of this collapse although

engineering experts of national reputation had been called in to discover why this had happened and who was to blame. The Art Institute Building had rested on pile foundations spread upon the pan of hard clay some few feet below the present city datum, which was the accepted manner of building in Chicago in the early '80's. For some reason the foundations under the central column in the club lounge had begun to give way and this settlement had loosened riveting in the top floor which was the first to collapse, its impact had started the floor below it and thus had come the succession of crashes which the watchman had heard. After the debris had been removed from the cellar and all the foundations carefully tested by experts, the Club Directors, with the typical Chicago spirit, expressed thanks to God that this accident had happened on a Sunday when nobody was in the building and before any attempt had been made to alter the old interior and ordered their architects to design a new building in harmony with that rear building which had just been completed.

The stranger in Chicago may wonder why the Romanesque style was used and a dark stone selected for this newest of Chicago's club buildings but here is a building, the older section of which was designed to harmonize with a building which no longer exists, an amusing problem in design and one which adds to the interest in the Club structure. All that was actually saved from the old building is the beautiful arched doorway which formerly was on Michigan

Avenue. This portal was carefully taken down, stone by stone, and as carefully rebuilt in its present location on Van Buren Street. So the members to-day still go in and out of the doorway they have so long loved.

The visitors to Chicago, who are interested in portraiture and would like to see what the early giants looked like, will view with interest the portraits of the past presidents of the club which hang in the great lounge. The portrait of Arthur Caton who was president of the club during the Columbian Exposition hangs alone at the head of the main stairway. This portrait by the Swedish painter and etcher, Anders Zorn, is said to be the finest Zorn portrait in America.

But to return to the list of cultural and social organizations which were founded in the midst of the struggle for material existence immediately after the fire, the Chicago Public Library founded in 1872 began with the receipt of boxes of books which were sent to Chicago by Queen Victoria of England; in 1873 the Fortnightly, one of the most distinguished women's clubs in America, was established and has had a tremendous influence on the higher culture of the city. One other club which has had a great influence upon social activities was founded late in 1869, the Standard, which is a Jewish Club of real importance. It occupies a very beautiful building on Plymouth Court and should certainly be seen and enjoyed by visitors of the Jewish race. The cultural influence of the Fortnightly was soon felt by many

of the male members of society in those early days and led to the founding of the Chicago Literary Club in 1875. In those days culture grew apace with industry and in 1879 the Art Institute, which will be described in another chapter, was founded and has grown into not only the largest art school but one of the greatest galleries in America.

Thus have we seen how the little muddy village in a few years became one of the world's greatest cities. Let us now consider some of the things which have brought her to her present position as a city, not only good to work in, but pleasant to live in and enjoy the highest benefits and pleasures of life.

THE STOCKYARDS

CHAPTER III

Industrial Chicago

ALTHOUGH Chicago came into existence because its geographical location made it a natural distributing point for the products of agriculture, the developments of the past hundred years have changed it from an agricultural to an industrial city.

"Man can not live by bread alone," he must also have meat and the industry which has made Chicago best known to the world is unquestionably the packing industry, symbolized in the popular mind by "The Yards" or "Packingtown."

While it is no longer considered essential that every stranger be taken to "The Yards" before he sees anything else, a visit to this city within a city is one of the great sights of Chicago. The stock yards to-day cover a great tract of land bounded by Pershing Road (Thirty-ninth Street) on the north, Halsted Street on the east, Forty-seventh Street on the south and Ashland Avenue on the west, and within these confines is a combination of a city and a cattle ranch and it is an independent city, with its own streets and avenues, its own system of elec-

tricity and water, its own fire department, its own police and traffic officers and miles of private railroad tracks within its borders. During the day the population of this ranch-city is about seventy-five thousand people. The main entrance to the stock yards is on Halsted Street at Forty-first Street but I suggest that the visitor whose time is limited go by the south side elevated which makes a wide loop within the yards area. From the elevated train one can get a comprehensive view of the entire district. One should leave the train in front of the great plant of Armour & Company. A visit to one of the great plants is sufficient for anybody and visitors are conducted through the Armour Plant every half-hour of every week day, except Saturday, from 8 a.m. to 11:30 a.m. and from 12:30 to 2:30 p.m. On Saturdays the afternoon tours are omitted; each tour lasts from an hour to an hour and a half. The guides are very courteous and efficient and in an hour's tour one can see the whole process by which a steer or pig is converted from a living animal into all sorts of succulent cuts of beef or pork, to say nothing of many by-products. The statement, accredited to P. D. Armour "that nothing of the pig was wasted but his squeal" is literally true. If the visitor to the yards to-day has read Upton Sinclair's "Jungle" or any other of the many sensational novels about this district and has formed his ideas from such lurid tales his visit will, in a way, be disappointing. As late as 1894 the entire district was a social and sanitary

horror, a place of stinking odors, filthy lanes and constant riots between the employees and the bosses. Now the whole district, while not beautiful, is clean and sanitary and better administered than any other section of the city.

As one enters the great gates on Halsted Street opposite Forty-first Street the first thing to strike the eye is a reproduction of Independence Hall which houses the Stock Yards Bank. While to reproduce buildings of the past is not conducive to the creation of a living American architecture in harmony with the spirit of to-day, this Stock Yards Bank is well worth a visit because of the beauty of its details within and without. The banking room is particularly pleasing in its Colonial simplicity. Leaving the bank by the main door and crossing the street one faces the Pure-bred Record Live Stock Building which, among other things houses the Saddle and Sirloin Club. The entrance to this building is at its southwest corner on the north and south street and this club should be visited, not only because of its fine rooms and the wonderful food it furnishes, but also because of its excellent collection of portraits hung in the various rooms. This is unquestionably the finest portrait gallery in Chicago and when one looks into the faces of the men who founded and developed this great industry, not only the packers but also the cattle raisers on the western prairies and the fine line of government food inspectors who guarantee the purity of the food of the world, one realizes that they

were a race of giants devoting their lives not primarily to making money for themselves but to the upbuilding of the human race. A careful examination of these portraits restores one's belief in the humanity of man.

Just south of the Saddle and Sirloin Club stands the Stock Yards Inn, a bit of old England set down in the midst of what, a few years ago, was the toughest district in Chicago. This inn is a charming example of half timber and brick construction well designed and honestly built. The interior rooms are carried out in the same style and attractively furnished and its patrons are stock breeders and patrons of the great horse and cattle sales and the stock shows held in the adjacent Dexter Pavilion. Here the cattlemen and their families are as well taken care of as they would be in one of the great Michigan Avenue hotels and for much less money. It is well worth a visit as a proof to the world that packers and cattlemen are not all of the type which Upton Sinclair painted.

Continuing down Packers Avenue to the west one notices on the south side of the street a large well built office building labeled Exchange Building which houses the offices of the cattle brokers from all over the country. From here on the way to the Armour Plant one passes the plants of the great packing firms of Morris & Company; Swift & Company; G. H. Hammond; Libby, McNeil & Libby and Wilson & Company. A visit to any of these

plants is interesting but after the tour of the Armour Plant, recommended above, one has really seen them all. If one wants to get an idea of cattle on the ranch a short stroll through the lines of cattle pens will show how carefully and comfortably the cattle from the plains are guarded until the time comes for them to "do their bit" for the preservation of the human race.

While in the vicinity of the Stock Yards it would be an entertaining experience for any stranger who is interested in the characters and stories of Chicago gangland to take a stroll through the famous "Back o' the yards" district; where not only internationally known gangsters but many of our well known judges and public officials were born and reared. At the Democratic National Convention in New York, in 1924, the roof of Madison Square Garden rang with cheers when a Chicago band played Chicago's only native song, composed by Walter Goodwin, a song composer and Joseph O'Connor, a South Side wit; the chorus of which runs as follows:

"Back o' the yards—back o' the yards
In old Chicago town
Where each fellow and gal is a regular pal,
They never turn you down
Where an ace is an ace any time, any place;
They're bound to win your kind regards,
They're a wonderful crowd and I feel mighty proud
When I shout I'm from 'back o' the yards'."

Any visitor who is interested in the agricultural development of the Mississippi Valley and, in fact,

of the entire country, should not fail to see the plant of the International Harvester Company which is located at Blue Island and Western avenues. The growth of this giant industry, which has revolutionized farming throughout the civilized world, is as spectacular as the growth of Chicago, in which last it played a vital part.

When young Cyrus Hall McCormick came to Chicago from Virginia in 1847 he had already invented his reaper but had not been successful in persuading the farmers of his native state to its use. On his arrival in Chicago he found a dirty, straggling town located in a swamp, without a railway and with no physical attractions but, in spite of all this, a place of bustling energy and ambition. He quickly foresaw the building of the canal connecting Lake Michigan with the Mississippi and realized that the farms which would develop in this prairie land would be vastly larger and more productive than those of his native Virginia and that here his reaper would come into its own so he at once decided to build a factory; but factories cost money and from where was the money to come?

Looking over the situation McCormick decided that the one man who could help him most was William B. Ogden, the first mayor of Chicago and the city's richest citizen. With the courage and audacity of youth McCormick called upon "his honor, the Mayor" and by the strength of his own personality won Mr. Ogden's enthusiastic support. A

partnership was almost immediately formed in which the mayor furnished the capital, and much wise counsel besides, and young McCormick the brains. The country was just ripe for the creation and expansion of such a company, great farms were being developed in the fertile valley of such an extent that the old farm labor was no longer adequate and the demand for reapers and more reapers increased more rapidly than the supply could be produced; new farm machinery was invented to supplement the reapers such as harvesters and mowers and many other types now in daily use. The fame of the company spread throughout the world. Soon the railroads came to Chicago carrying to the Atlantic Seaboard and throughout the eastern states the products of the prairies. Other families, such as the Deerings and the Aultman people in Ohio began making farm machinery for which, with the growth of the country, there was an ever increasing demand.

At first there was fierce competition but by 1900 these giants in the agricultural world realized that a new spirit was growing up in American business, the spirit of co-operation rather than competition, and in August 1902, the McCormick Harvester Company, the James A. Deering Company, the Plano Manufacturing Company and Messrs. Warder, Bushnell and Glessner joined forces and were incorporated as The International Harvester Company. Later other smaller operators joined the coalition but the name has not been changed.

The Harvester plant occupies a large tract of land bounded by Western, Blue Island and Hoyne avenues and the Sanitary Ship Canal. The main entrance is at Blue Island and Oakley avenues and visitors are welcomed at any time during the day and are cheerfully shown over the place by agreeable and competent guides. At first glance the number and size of the various buildings is quite bewildering as, like the Stock Yards, the Harvester plant is a small city. The main group in the center houses the offices of administration, the departments of engineering, invention, design and experimentation as well as buildings devoted to the manufacture of reapers, mowers and binders and the main shops where machines are assembled, finishing touches added and final inspection made.

There is also the great foundry group devoted to the reception and sorting of raw materials and all kinds of miscellaneous manufacture; a warehouse and storage group; storage sheds; twine mill and auxiliary group and huge lumber yards. It takes about two hours to go through the plant and, for anyone interested in the vast possibilities of intensive farming, such an inspection as is freely offered by the Harvester Company is a liberal education.

The number of industries either located or represented in Chicago is so vast that to even superficially describe them would require a volume so large that no visitor to the city for a brief stay would attempt to read it. The purpose of such a book as this is to point

out those features of the industrial life of the city as are of interest to strangers from all parts of the world. The two major industries already described, Meat Packing and Farm Machinery date back to the city's earliest beginning and have been largely instrumental in fostering its growth and prosperity.

Another industry which has reached its highest development in the Chicago territory is that of steel. In 1857 Captain E. B. Ward of Detroit first came to Chicago and, speedily grasping its geographical importance, he at once built a plant for the fabrication of steel on the north branch of the Chicago River. Sir Henry Bessemer, in 1864, by his chemical discoveries, introduced what is now known throughout the world as the "Bessemer Process" which created a revolution in steel making. Up to that time rails, and structural columns and beams had been made of iron, but Ward, who was nothing if not an adventurer, turned out from his plant on the north branch in the year of Bessemer's discovery the first steel rails ever rolled in the United States. The demand for steel rails immediately became so great, as this was the period of railroad expansion, that he erected another plant on the south branch of the river which was known as the Union Works. This was in turn soon followed by a third plant which the intrepid pioneer located in Milwaukee, thus annexing that attractive and prosperous city to "Chicagoland," an annexation which its citizens have neither relished nor accepted. The great Illinois Steel Company was

formed in 1899 by the consolidation of the Chicago, Joliet and Milwaukee plants into one corporation.

The demand for steel in all types of constructive works created the need for greater expansion and as sufficient land, accessible to railroads, could not be secured immediately within the Chicago limits the Steel Company, through its president Judge Elbert Gary, purchased acres of land just east of the Illinois border in the State of Indiana and created, almost over night the wonder city of Gary. Visitors to the Century of Progress should plan their itineraries so as to allow at least one day for a visit to Gary. Founded less than a quarter of a century ago, in 1908 to be exact, Gary is now a city of over 100,000 inhabitants housing the greatest steel plants in the world but is noted throughout the world for the excellence of its school system, its beautiful civic center surrounded by stately buildings, its many fine churches of which the handsomest one is the Methodist Episcopal Church in the English Gothic style, designed by Mr. Frank L. Venning, to which Judge Gary was the largest contributor, its parks and shady boulevards and above all for the civic qualities of its citizenship. This newest of large cities in America really owes its being to the discoveries of Sir Henry Bessemer in 1864. As a concrete example of the growth of the steel industry, note that in 1860 the total production in the United States amounted to 10,000 tons while in 1928 sixty-eight years later 50 million tons was the output.

When people talk of the various industries of Chicago few realize that one of the greatest of these is printing and publishing. In 1927, twenty-three thousand two hundred and seventy-two men and women were engaged in the printing and publishing of books, the production in this line during that year amounted to $155,686,168 and the amount of wages paid was $44,084,398. In the same year, in the newspaper and periodical field, production amounted to $140,806,635; forty-nine thousand nine hundred and seventy-four people were employed in 414 establishments and $15,219,942 were paid out in wages. These figures are taken from an article by James D. Cunningham, former president of the Illinois Manufacturers Association in the book entitled "The World's Youngest Great City."

Anyone interested in printing as a fine art should visit the establishment of the Lakeside Press at 350 East Twenty-second Street, overlooking the grounds of the Century of Progress. The building which houses this establishment was designed by the late Howard van Doren Shaw, one of Chicago's and America's most distinguished architects. The Lakeside Press prints the Chicago Telephone and City Directories and does other commercial printing but its fame throughout the entire country rests more upon the quality of its special work. When Mr. T. E. Donnelley succeeded his father as head of this establishment his ambition was to produce in Chicago, the city of his love, work which should rival the output of the

world-famous DeVinne Press in New York. To his credit it can now be said that the Lakeside Press to-day has no rival in America. Having attained almost perfection in printing, Mr. Donnelley decided, some few years ago, not only to print the most beautiful books in America but also to bind them so that his house could turn out a finished product. For this purpose he invited to visit him in his Lake Forest home, Mr. Alfred de Sauty of London who had long been recognized as one of the master craftsmen of the world. It did not take Mr. de Sauty long to see the possibilities in the field which Mr. Donnelley offered him and in October, 1923, he came to take charge of bookbinding in the Donnelley establishment.

Nobody who loves beautiful books, completed or in the making, should fail to visit the Lakeside Press. In the tower at the southeast corner of the building is the library, one of the most beautiful Gothic rooms in these United States. In this room are shown all types of printing and bookbinding, from the simplest boards designed by artists up to the very finest specimens of hand tooling and leather work. To the booklover it is a joy to simply touch some of these exquisite books. For years Mr. Donnelley has maintained a school in his establishment where young men and women are instructed in the fundamentals of typography and printing and the essential rudiments of making a "good" book and generally when their education on these lines is

completed they are given employment within the plant which they have learned to look upon not as a factory but as a home.

Continually throughout the year exhibitions are held in galleries on the same floor as the library where the employees and the public have opportunities to study etchings, engravings and current works of art with a view to perfecting their taste in the arts in which they are engaged. Fine printing and bookmaking certainly rank among the major industries of Chicago.

Perhaps the most widely known mercantile institution in Chicago is Marshall Field's Store and this leads us into the field of merchandising where Chicago is second to none. The Field Store, known throughout the civilized world and especially dear to the hearts of women, is much more than a place where one can purchase practically everything that the heart of man can desire, it is also a veritable museum of the treasures of the world. To one who has the time, a personally conducted tour throughout this great establishment by one of their regular guides is a most interesting and varied experience.

On the third floor are waiting and writing rooms, delightfully furnished, with the Information Desk where guides to the store are procured and all kinds of information graciously and cheerfully given. Here one can learn about train schedules on all the great railways entering Chicago; places for summer vacationing with prices connected therewith; routes of

steamer travel, motor routes, where to find good hotels when motoring, how to reach places of interest in the city, current amusements, public meetings and other items of interest. Here also one finds telegraph and cable offices, a postal substation, a theatre ticket office and a bureau of foreign travel where travelers cheques may be cashed.

Over the Information Desk hangs a "world clock" which shows the comparative time between Chicago and all other great cities of the world at any given moment. On the twelfth floor is an employees' tea room, a medical bureau with staff of nurses and doctors and a junior academy for employees under sixteen years of age. The women's rest room and music room and a branch of the Chicago Public Library for the use of employees are located on the 10th floor. The store proper begins on the 9th floor where the interior decorating department is placed. Here one may see rare old "period rooms" of every historic style brought bodily from Europe and set up complete with perfect furnishings to educate the American public and later be sold to some millionaire who is building a new house or doing over one already built. Every style including the "moderne" or International, now the passing vogue, is perfectly displayed. The seventh floor is given up to a series of beautiful tea, grill and lunch rooms where food of the highest quality is sold, at the lunch and tea hours, at reasonable prices. The ladies' lunch rooms are favorite gathering places of

various groups who use the place like a club. To describe all the things to be seen and purchased at "Fields" would require a volume in itself. Their skilled buyers scour the world every year and bring home the world's choicest treasures. Their prices are not cheap, in the common meaning of that word, but neither are they high when one knows, if he or she has made a purchase at Fields, that the article which is purchased is the very best of its kind and exactly what it pretends to be. To the average Chicagoan "Field's" is not a store, but an institution; how the many employees regard this institution is best expressed by the store poem composed by Irvin Clay Lambert, for years a member of their merchandise organization which is printed every year at Christmas time in the Chicago dailies.

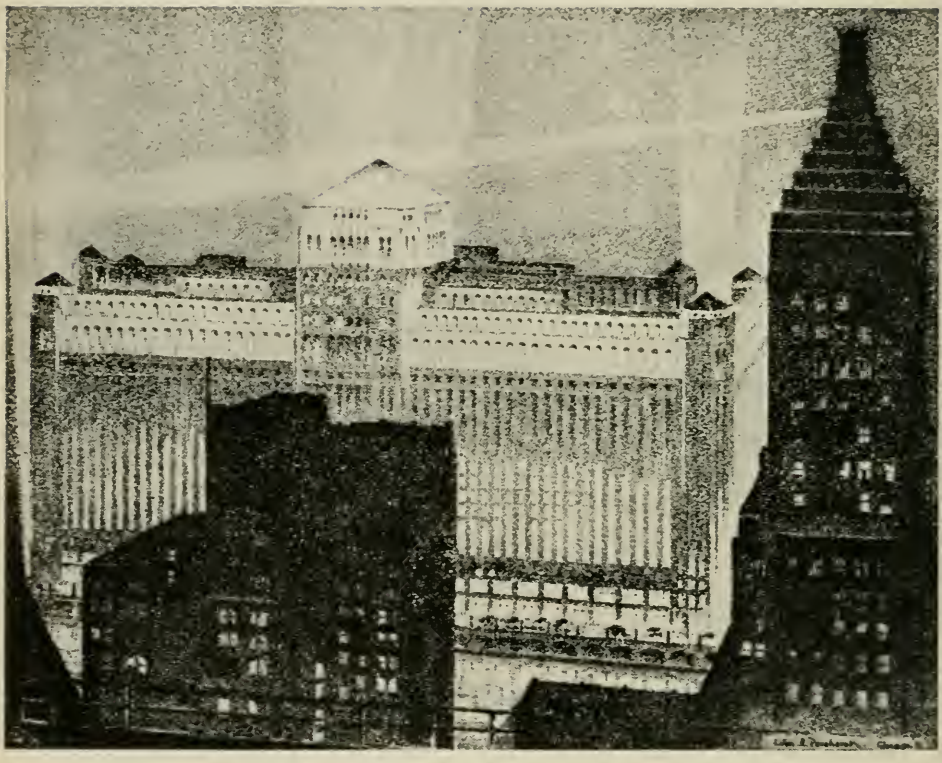
"Untrammeled and fair like a thing of dreams
Its granite walls uprise;
Four square to the world, symmetrical, true,
It towers neath bending skies.
To the north and south, to the east and west,
Swing gates to wondrous floors—
Builded for service, aye proudly it stands
Cathedral of all the stores.

"And radiant stretch the passes within
Like fairied aisles they run
'Mid postured columns, uplifted and white
As snood of cloistered nun.
Ever and ever press myriad feet,
Expectant through the doors—
Builded for service, securely it stands,
Cathedral of all the stores.

"And here ingathered from places anew
And lands beyond the sea,
Are wonderful wares for uses of men,
Rare works in artistry.
And so it shall stand with a fame unmatched
Here or on distant shores,
Builded for service, the marvel of men,
Cathedral of all the stores."

State Street from Randolph Street to Van Buren is the street of the great department stores of which Field's, already described, is the largest and best known. Walking south from Fields on the east side of the street one passes first Stevens', Mandel's and Carson Pirie Scott & Company. All of these great stores are practically of the same class as Field's and while they have not been so fully developed on institutional lines as Field's, they offer to their patrons all of the main conveniences, such as rest rooms, information bureaus and restaurants of the best quality and practically every kind of merchandise assembled from all over the world. For people of taste but limited means State Street within the limits above defined offers infinite purchasing possibilities in such great establishments as the Boston Store at the northwest corner of State and Madison, "the world's busiest corner," the Fair at the same corner of State and Adams which under the careful management of Mr. D. F. Kelly, one of Chicago's most public spirited citizens, has become perhaps the store where more people of moderate means can purchase articles of the highest standard for less money than

in any other department store in America. In addition to these we have the great store of Davis & Company occupying the entire block on the east side of the street between Jackson and Van Buren. This establishment is really a subsidiary of Marshall Field & Company. The latest addition to State Street Department Stores is Sears Roebuck who have recently gone into the regular retail field. They have remodeled the old Leiter Building, which was built at the time of the Columbian Exposition in 1893 and was for many years the Chicago branch of Siegel, Cooper & Company of New York. In the Sears Roebuck Stores astonishing bargains are displayed to the public in a most attractive manner. How the departure of this firm from their strictly mail-order business is going to affect the older State Street establishments remains to be seen, but the visitor to Chicago in search of purchases while "on pleasure bent" should certainly walk through Sears Roebuck on the southeast corner of State and Van Buren streets just to see how it can be done. Another department store which is well worth a visit when one is exploring the old fashionable district on the west side, where the leaders of Chicago society first established themselves after the fire, is Wieboldt & Company at the intersection of Ashland and Ogden avenues and Monroe Street in the vicinity of Union Square. The square is well worth a visit because of its natural beauty, it being the oldest park in the city, and because in this little park are the monu-



THE MERCHANDISE MART

ment to Carter Harrison, the martyr mayor who was assassinated during the first World's Fair, and also the Police Monument which was given by Chicago citizens to commemorate the policemen who lost their lives in the Haymarket Riot in May 1886. This statue originally stood in Haymarket Square at Randolph and DesPlaines streets but was later removed to its present location because of the demands of motor traffic. This Haymarket Riot, which was caused by the efforts of the police force to break up an anarchist mass meeting, is graphically described by Frank Norris, one of Chicago's first real literary celebrities, in his novel, "The Bomb." Norris died in his youth many years ago but his novels picturing Chicago in the '80's and early '90's are still read and admired, particularly "McTeague," "The Pit," a story of a corner in wheat, and "Moran of the Lady Letty."

Much of Chicago's wealth is based upon sound merchandising which covers many fields. The spirit of consolidation, the "bigger and better idea" which permeated and dominated all lines of business up to the debacle of October 1929, caused the erection of two buildings which are unique in American cities and well worthy of special visits. The larger of these, in fact it is said to be the largest building in the world, is the Merchandise Mart, a building in the modern style of architecture of distinctive beauty designed by Messrs. Graham, Anderson, Probst and White. This gigantic structure occupies the site of

the old Northwestern Railway Terminal, stretching along the north bank of the river from Wells to Franklin streets and extending north to Kinzie Street. It is seen at its best from one of the speed boats which carry passengers from the Michigan Avenue Bridge Pier to the Northwestern and Union stations or from the upper stories of the skyscrapers surrounding Michigan Bridge Plaza. From these points one can take in its mass and dignity and the simplicity of its lines. When illuminated at night it is thrillingly beautiful. One must not be satisfied however with merely viewing this structure from the outside as many things of interest are to be seen within. This great building was financed by Marshall Field & Company, who occupy a number of floors for their wholesale business, but it was conceived as a clearing house for many of the great mercantile houses. Built as it is over the Northwestern right of way it offers direct shipping facilities to all parts of the United States with only one handling of goods before they reach their ultimate destination.

On the ground floor is one of the best and most attractive restaurants in the city where one can sit and enjoy the ever changing pageant on the river in most agreeable surroundings. On this floor is also to be found the Merchandise Mart Bank, several shops and a special entrance with its own elevators for the wholesale department of Marshall Field & Company.

One of the most interesting occupants of the building is the National Broadcasting Company, familiarly known as N.B.C. Their studios occupy more than two floors and here is where are made those musical programs which delight millions of American homes. In these studios artists, collected from all over the world, rehearse their programs and give daily concerts to which the public is admitted free of charge. There is no place in Chicago where the tired shopper or sightseer can spend a half hour more restfully for mind and body than to visit the N.B.C. studios and listen to one of these delightful programs.

Farther north of the river, occupying the block between Erie and Huron streets on the Lake Shore Drive, entrance at 666 Lake Shore Drive, stands the Furniture Mart whose blue topped tower is one of the outstanding features of Chicago's famous skyline north of the river. This building was designed by Messrs. Nimmons, Carr & Wright and N. Max Dunning working together and shows what can be accomplished when architects really co-operate. It is, as its name implies, the clearing house for the furniture manufacturers of the country, as 65% of all furniture produced in America is made in the Chicago District, and here one can see and compare all types of furniture for all uses. It is an excellent place for those who contemplate furnishing or refurnishing homes or offices to see the various styles and work out their own furnishing schemes. One

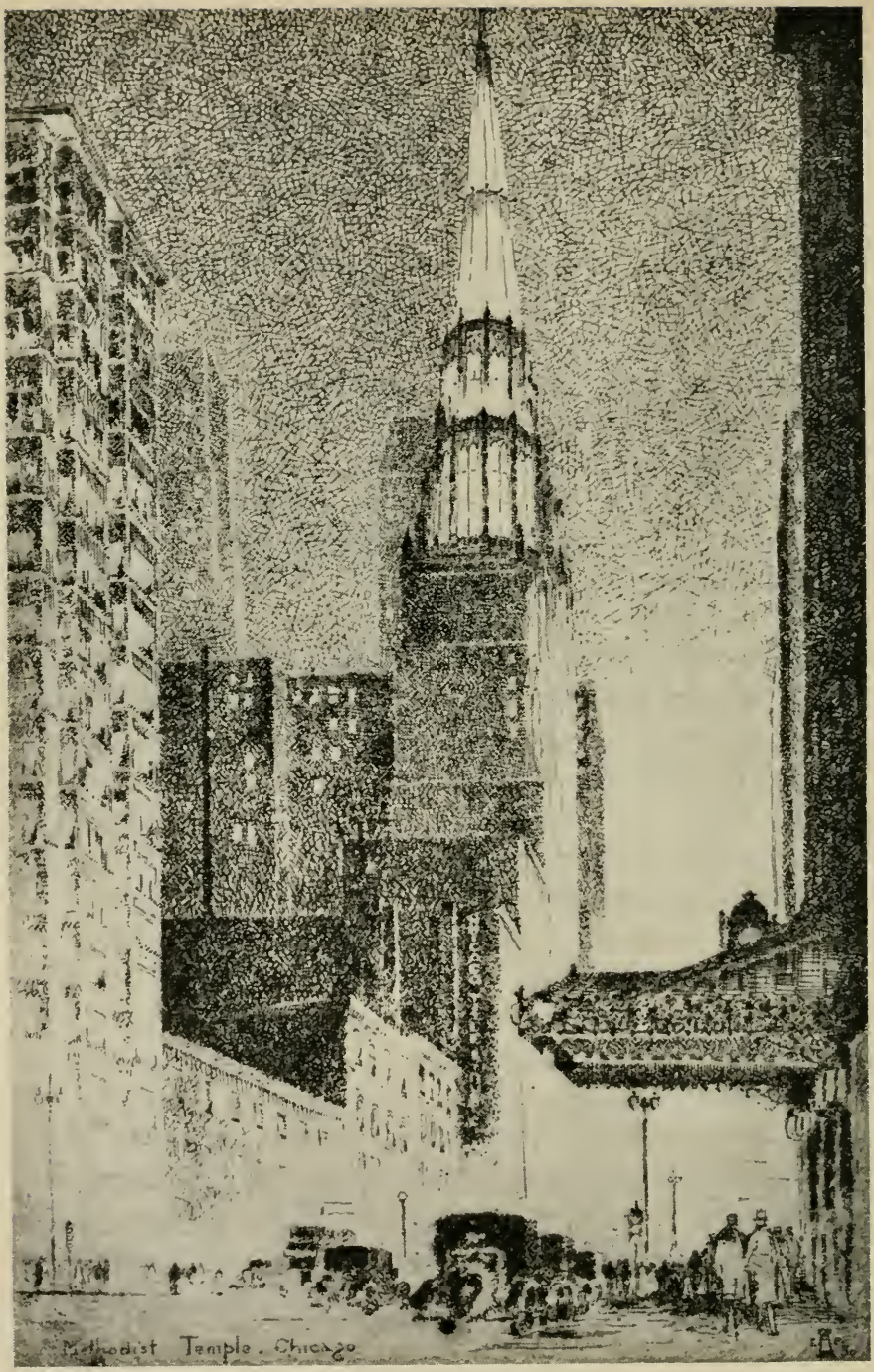
can spend an entire day in this building because the privileges of the delightful Furniture Club are available to visitors. After a busy morning among the intricacies of the Mart one can spend a quiet hour in beautiful surroundings looking out upon the blue waters of Lake Michigan and then return, refreshed, to the fray.

Undoubtedly many of the citizens from the smaller cities and towns, and even from the farms throughout the country, who have for years thumbed the catalogues of the great mail order houses and made countless purchases therefrom, will want to visit one or both of the great establishments, Montgomery Ward & Company and Sears Roebuck & Company. The Ward Plant located on Chicago Avenue and the north branch of the river is a fine example of efficient planning and arrangement as is Butler Bros. at Randolph Street and the river but a visit to Sears Roebucks' main plant at Arthington and Homan avenues is an architectural experience well worth the effort to get there. This group of buildings, the work of George C. Nimmons and his associates, and the group which made this firm of architects famous as designers of industrial buildings, effected a revolution in industrial architecture throughout the country. Surrounded by its beautifully planned gardens, every building flooded with sunshine, it is a group of buildings of beauty, distinction and rare restraint which is well worthy of study. Since the erection of this main plant Messrs. Nim-

mons, Carr and Wright have designed notable buildings for Sears Roebuck & Company in other cities but to my mind they have never surpassed this, the parent group.

In addition to the giant department stores already mentioned, Chicago has its galaxy of shops de luxe to tempt the feminine heart. Michigan Avenue from Tenth Street on the south to Oak Street on the north can well be called the rue de la Paix of Chicago and in its architectural appearance as well as in the arrangement of its windows and its interiors is more attractive than its Paris prototype. Those with bookish inclinations will find a visit to Kroch's book stores, at 206 N. Michigan Avenue very interesting. Here they may browse to their heart's content among books on all subjects and in many languages. In addition to the main avenue the side streets crossing North Michigan Avenue contain many attractive small shops well worthy of a visit. In these side street shops the articles shown are equally choice and tempting to discriminating taste. A complete list of the most attractive shops will be given in the appendix to this book.

Chicago boasts another shopping unit which is not visible to the passer-by on Michigan Avenue but which is unique and more beautiful than any center to be found in New York or London or Paris. This center is known as Diana Court in the Michigan Square Building at the southwest corner of Michigan Avenue and Ohio Street. The court gets



THE METHODIST TEMPLE

its name from the statue of Diana by the famous Swedish sculptor, Carl Milles, which crowns the fountain in the center of the court. The Michigan Square Building was designed by Messrs. Holabird & Root of whose work more will be told in another chapter. Off the promenade surrounding the fountain court are shops of varied character showing the finest products of Europe and America while the Vassar Tea Shop always offers inviting tid-bits. During the month of June a festival is held nightly in this court; the shops are kept open and entertainments of music and dancing are given in the court, which is beautifully decorated with flowers, vines and growing plants. Crowds of people attend these festivals and they deserve their growing patronage as nowhere can one spend an evening in more beautiful surroundings. This book makes no attempt to enumerate all the industries which have contributed to Chicago's growth and prosperity, because their name is legion, but we have briefly described those which will give most pleasure to visitors to the Century of Progress who wish to carry home with them a picture of the foundation upon which the progress of the city from a village on mud flats to a world metropolis, all within one hundred years, has been based. The real Chicagoan feels that the city itself is the real exhibit for 1933 and provides the "Century of Progress" as a relaxation from the strenuous work of seeing what his city is and what she stands for in the world today.

CHAPTER IV

Cultural Chicago

CHICAGO undoubtedly owes her size and her prosperity to her tremendous industries and also to the fact that she is the financial center of the great Middle West where dwell the majority of the people of the whole United States. LaSalle Street is known as the Wall Street of the West. Along this street on either side are grouped great banking institutions housed in buildings of monumental architecture, which represent the financial strength of the country. The Chicago Stock Exchange, which is second only in importance in the brokerage business of the country to the Stock Exchange of New York, is housed in beautiful quarters of its own at 120 South LaSalle Street on the southwest corner of Monroe while towering almost to the skies at the south end of "the street" rises the magnificent new Board of Trade Building where most of the grain trading of the world is carried on. This building and many others will be described in the next chapter of this book.

Business has made Chicago but it is not upon her various businesses that the Chicagoan loves to dwell

when he thinks and talks of his beloved city but rather upon her cultural value to her own people and to the country. As an educational center Chicago ranks as second only to New York and many of her institutions are well worthy of a visit not only from students interested in all forms of pedagogy but also for the layman who enjoys beautiful architecture in appropriate settings.

It is not possible for the visitor of a few days or even a few weeks to visit the various educational institutions, as in addition to its nearly 400 public schools within the city limits, there are many private as well as sectarian schools for both boys and girls upholding high educational standards. Of the two great universities I will speak in detail as they are well worthy of a visit from the stranger with even a limited amount of time at his or her disposal.

Chicago's first university was established in 1856 when the city was less than twenty years old and originated in a grant of ten acres of land by Senator Stephen A. Douglas, on the west side of Cottage Grove Avenue between Thirty-third and Thirty-fifth streets. This institution, known as the University of Chicago was in reality only a small Baptist College but one with large ambitions. Senator Douglas was the first chairman of the Board of Trustees and Dr. J. C. Burroughs was its first president. This institution functioned for thirty years and rendered valuable service to the community but financial difficulties forced it to shut down in 1886. Shortly after

the closing of this first University of Chicago, still tenderly spoken of as "the old University" a group of public spirited men, headed by Thomas W. Goodspeed, began to plan for a new university. At this time John D. Rockefeller was considering the founding of a Baptist College in either New York or Chicago, and when the Baptist Education Society in 1888 approved the founding of a college in Chicago Mr. Rockefeller made an initial gift of $600,000 toward an endowment fund provided that an additional $400,000 should be pledged before June 1st, 1890. Mr. Goodspeed, assisted by F. T. Gates, secretary of the Baptist Education Society, had no difficulty in raising the money needed to secure the Rockefeller gift and at the same time Marshall Field contributed a tract of land consisting of one and one half city blocks between Ellis and Greenwood avenues running north from Fifty-ninth Street, the Northern boundary of the Midway Plaisance, to Fifty-sixth Street. At that time all Chicago was interested in planning and building the World's Columbian Exposition of which this park "The Midway," connecting Washington and Jackson parks, became such an important feature and stamped its name "The Midway" upon the amusement centers of all future expositions.

A site being determined upon, articles of incorporation and a charter for the new university were adopted at a meeting of the Education Society in May 1890 and on September 10th of that year "The University of Chicago" was incorporated by John D.

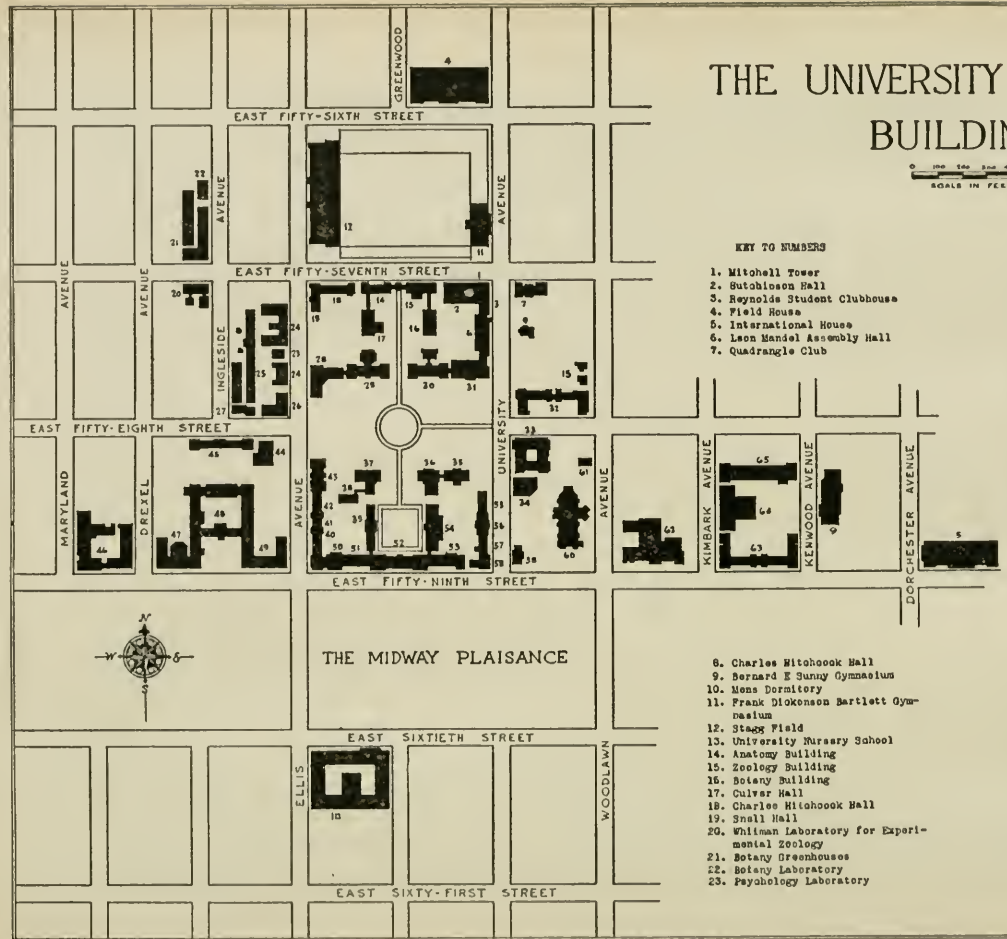
Rockefeller, Marshall Field, Thomas W. Goodspeed, Fred T. Gates, E. Nelson Blake and Francis E. Hinckley. Immediately after its incorporation the Board of Trustees elected as president Professor William Rainey Harper of Yale University who entered upon his duties on the first of July 1891. Never was a wiser choice of a leader made, as was proven by the speed with which the University of Chicago entered the ranks of the highest institutions of learning in the United States. Through his personal friendship for and belief in Dr. Harper, Mr. Rockefeller continued his gifts to the University until December 13th, 1919 when he made a final gift of $10,000,000, stipulating that out of this sum $1,500,000 be set aside for the building and furnishing of the University chapel. Mr. Rockefeller's gifts have amounted to approximately $35,000,000. When Mr. Goodspeed set out to raise the $400,000 needed to secure for the project Mr. Rockefeller's first gift of $600,000 he aroused an enthusiasm for the University idea in the hearts of many of Chicago's leading citizens which has never diminished and there is no institution to which Chicago citizens point with greater pride than to "our university."

In determining upon the buildings for the University the Trustees had before them the picture of other American universities which had grown up as needs demanded without any co-ordinated plan or any uniform style of buildings. Many of the Trustees were men of extended travel and real culture, they were

familiar with the beauties of Oxford and Cambridge and believed in the educative subconscious influence of beautiful architecture upon the developing mind. Under the personal guidance of Dr. Harper the original architect of the university, Henry Ives Cobb, prepared a plan which allowed for future development upon essentially the lines which have been carried out, although the original disposition of buildings in the several quadrangles has been departed from in many particulars. The style of architecture first discussed was Romanesque which at that time was the popular style, owing to the tremendous vogue for H. H. Richardson and his work, but Richardson, alas! was gone and none of his disciples seemed to have grasped the principles upon which he had worked. Who first suggested adopting the Gothic of the English Universities I do not know but the suggestion was a happy one and has led to the creation of one of the most beautiful architectural groups in America. All of the buildings which were built up to 1900 were the work of Henry Ives Cobb who, by that time, had practically retired from active practice. From 1900 to 1914 Messrs. Shepley, Rutan and Coolidge were the official architects and they planned all of the buildings erected between 1900 and 1914 except Charles Hitchcock Hall which was designed by Dwight Heald Perkins, Emmons Blaine Hall by James Gamble Rogers and Julius Rosenwald Hall by Holabird & Roche. Since 1914 various architects have contributed their talents and the University has

gained thereby. Messrs. Coolidge and Hodgdon designed Swift Hall, Joseph Bond Chapel, Wieboldt Hall, the George Herbert Jones Laboratory and all the buildings of the Graduate School of Medicine except the Lying-in-Hospital which is the work of Schmidt, Garden and Erickson, those experts in hospital planning. The Quadrangle Club at the corner of University Avenue and Fifty-seventh Street was designed by Howard Van Doren Shaw, the Bernard Eckhart Hall by Charles Z. Klauder of Philadelphia who has done so much for Princeton, Cornell and Wellesley, and the Bernard Sunny Gymnasium by Messrs. Armstrong, Furst and Tilton. When it came to the proper man to design the Chapel, the outward sign of Mr. Rockefeller's final gift, the Trustees wisely entrusted this commission to Bertram Grosvenor Goodhue, the foremost ecclesiastical architect in America. Mr. Goodhue unfortunately did not live to see his dream come true but his successors, Messrs. Mayer, Murray and Phillip, have carried it out in the spirit of the master they so loved. They are also the architects of the recently completed Oriental Museum at the corner of University Avenue and Fifty-eighth Street. By 1925 the University had acquired the land abutting upon both sides of the Midway from Dorchester to Cottage Grove avenues and plan to develop the south side of this great parkway as the residential section of the University. One of these groups for male students has already been erected on the south side of the Midway. This

THE UNIVERSITY of CHICAGO BUILDINGS



KEY TO NUMBERS

1. Mitchell Tower
2. Hutchinson Hall
3. Reynolds Student Clubhouse
4. Field House
5. International House
6. Leon Mandel Assembly Hall
7. Quadrangle Club
8. Charles Hitchcock Hall
9. Bernard E Sunny Gymnasium
10. Mens Dormitory
11. Frank Dickenson Bartlett Gymnasium
12. Stagg Field
13. University Nursery School
14. Anatomy Building
15. Zoology Building
16. Botany Building
17. Culver Hall
18. Charles Hitchcock Hall
19. Snell Hall
20. Whitman Laboratory for Experimental Zoology
21. Botany Greenhouses
22. Botany Laboratory
23. Psychology Laboratory
24. Ricard Taylor Bioketts Laboratories
25. Old Power Plant
26. The University Press
27. School of Commerce and Administration
28. George Herbert Jones Laboratory
29. Kent Chemical Laboratory
30. Ryerson Physical Laboratory
31. Bernard Albert Eckhart Hall
32. Chicago Theological Seminary
33. Oriental Institute
34. Lexington Hall
35. Walker Museum
36. Julius Rosenwald Hall
37. Seiff Hall
38. Joseph Bond Chapel
39. Haskell Oriental Museum
40. Goodspeed Hall
41. Gates Hall
42. Blake Hall
43. Cobb Lecture Hall
44. Ellis Hall
45. Physiology Building
46. Chicago Lying-in Hospital
47. Bobs Robert Memorial Hospital for Children
48. Albert Merritt Billings Hospital and Max Epstein Clinic
49. Gertrude Dunn Hicks Memorial and Nancy Adele Mc Elese
50. Classics Building: Hiram Kelly Memorial
51. Wisboldt Hall
52. William Rainey Harper Memorial Library
53. Social Science Research Building
54. Law School
55. Escher Hall
56. Green Hall
57. Kelly Hall
58. Nancy Foster Hall
59. Presidents House
60. University Chapel
61. La Maison Francaise
62. Ida Noyes Hall
63. Emmons Blaine Hall
64. Graduate Building School of Education
65. Henry Holmes Belfield Hall

group, occupying the block between Ellis and Greenwood avenues, is the work of Messrs. Zantzinger, Borie & Medary of Philadelphia who were brought into the picture because of their distinguished work at Princeton. These architects have already prepared plans for a women's dormitory group which will be one of the next developments of the building program. Visitors to the University should certainly visit the men's dormitory group. When Gothic buildings line both sides of the Midway Plaisance it will be, unquestionably, the most beautiful street in the world.

It will be readily seen, from the above brief description, that days can be easily spent in visiting the many beautiful buildings of this great institution. To visit all the buildings which I have mentioned without going inside them would take over two hours and involve a walk of about five miles. The Information Office of the University is located in the University of Chicago Press Building at Ellis Avenue and Fifty-eighth Street, and student guides will be furnished to visiting groups without cost, but application for guides should be arranged by telephone, Midway 0800, at least two hours in advance. A general tour of the campus, which can be made by automobile, is to be recommended and Hutchinson Hall (the university commons), the Bartlett Gymnasium, the Reynolds Club, the Harper Memorial Library, the Bond Chapel, the exquisite little Hilton Chapel in the Theological Seminary group designed by Herbert

Riddle, the Oriental Museum, Ida Noyes Hall and the University Chapel should all be visited by one wishing to carry away an idea of the beauty of the university. Hutchinson Hall, named for Charles L. Hutchinson, one of Chicago's most generous and public-spirited citizens, who served as treasurer of the University from its foundation until 1924, stands at the southwest corner of University Avenue and Fifty-seventh Street and is incorporated in what is known as the Tower Group which contains Mandel Hall, the Reynolds Club and the great dining hall and kitchens. This dining hall, which is an adaptation of Christ Church Hall at Oxford is 115 feet long and 40 feet wide. Above the wood panelled wainscot beneath its cornice are the shields of American and English colleges treated in color. In the great west window are the arms of American and English foundations in beautiful stained glass. Against the wood wainscot hang portraits of founders and donors painted by noted artists. In the center of the west wall hangs Eastman Johnson's portrait of John D. Rockefeller painted in 1894 with Martin A. Ryerson on the right by Lawton Parker in 1904 and President Harper on the left by Gari Melchers in 1902, this last a famous portrait by a very great artist.

On the north wall the portraits in order are

Eli Buell Williams by Ralph Clarkson in 1917

Thomas W. Goodspeed by Louis Betts in 1909

Adolphus Clay Bartlett by Ralph Clarkson in 1900

Max Mason, 4th President of the University by the noted English painter F. O. Salisbury in 1929

Harry Pratt Judson, 2nd President by Lawton Parker in 1906

Silas B. Cobb, donor of Cobb Lecture Hall by Ralph Clarkson

Ernest DeWitt Burton, 3rd President by Malcolm Parcell in 1926

On the south wall

Hobart W. Williams by Ralph Clarkson in 1917

George C. Walker, donor of Walker Museum by Edward J. Timmons

Judge J. M. Bailey by Franklin Tuttle

Marion Talbot, first Dean of Women by Walter D. Goldbeck in 1913

Leon Mandel, donor of Mandel Assembly Hall by Ralph Clarkson in 1912

George Edgar Vincent who served the university as dean of Arts, Literature and Science, Professor of Sociology and Dean of the Junior Colleges, who left Chicago to become President of Minnesota and later was head of the Rockefeller Foundation, by Louis Betts in 1911

Herman Eduard von Holst, the great historian by John C. Johansen in 1911

On the east wall on either side of the main doorway

LaVerne Noyes, donor of Ida Noyes Hall by Louis Betts in 1914

Charles L. Hutchinson, who gave Hutchinson Hall by Louis Betts in 1911

In addition to this interesting collection of portraits there is on the mantelpiece on the north side a bronze bust of J. D. Rockefeller which was made by William Couper in 1910 and over the mantelpiece on the south side a bronze tablet in memory of

Charles L. Hutchinson. Coming out from Hutchinson Hall into the stone lobby which forms the first story of Mitchell Tower, doors on the east side of the cloister lead into the Reynolds Students' Club. The design of this building is taken from the garden front of St. John's College in Oxford and is a very good adaptation. The Club suggests an old English manor house and is a source of much joy and comfort to the students. The furnishings and decorations throughout are by Frederic Clay Bartlett and before leaving one should visit the theater on the top floor and carefully examine the stage curtain which has all the quality of a Gobelin tapestry but is really a painting in oil on burlap by Mr. Bartlett.

Directly across Fifty-seventh Street from the Tower Group stands the Bartlett Gymnasium backed by the Stagg Athletic Field. This building, like the Tower Group was designed by Messrs. Shepley, Rutan and Coolidge and like all their work, is scholarly and refined but more archeological than architectural. It was given by Mr. Adolphus C. Bartlett in memory of his younger son Frank Dickinson Bartlett. One should go inside the main lobby just to see the mural by Frederic Clay Bartlett, son of the donor, which occupies the wall opposite the entrance. This great painting represents medieval athletic contests and is, to my mind, one of the finest works of this brilliant and talented painter.

The Harper Memorial Library occupies the center

of the block between Ellis and University avenues. On the death of President Harper in January 1906 the Board of Trustees decided that the most fitting memorial to the great first President who had, in the language of the street, put the University on the map, would be such a library as he, himself, had dreamed of. The architects, Shepley, Rutan and Coolidge, had for ten years been studying over plans for this building and these plans had been submitted for criticism not only to the Trustees but also to many of the more famous librarians of the country. Ground for the building was broken January 10th, 1910 and the completed structure was dedicated June 11th, 1912 and on the eighteenth day of that same month was opened for the use of the students. This was, at the time of its erection, the largest of the University buildings, being 262 feet long and 81 feet wide. The height of the towers is 135 feet above the sidewalk. While impressive from its bulk it is on the exterior one of the least beautiful of the University buildings but because of the excellence of its plan and its efficiency in service it may be considered a most successful plan and well worth a visit. There are four entrances to the building but the one in the West Tower is treated architecturally as the main entrance and on the south wall of this vestibule near the door to the President's office is a dedicatory tablet made by Tiffany, the gift of the class of 1912 which reads

TO HONOR THE MEMORY OF
WILLIAM RAINEY HARPER
FIRST PRESIDENT OF THE UNIVERSITY OF CHICAGO
BORN 1856 DIED 1906
THIS BUILDING WAS ERECTED
BY GIFTS OF THE FOUNDER OF THE UNIVERSITY
MEMBERS OF THE BOARD OF TRUSTEES
AND FACULTIES
ALUMNI STUDENTS AND OTHER FRIENDS
A.D. 1912.

On the first floor are located the office of the President, the Harper Assembly Room, seating one hundred and sixty, some rooms for classes and to house rare books, the Lane collection, the offices of the Dean of the Faculties, the Corresponding Secretary of the Board of Trustees and the office of the Readers' Department.

The main reading room, which is the architectural feature of the building, is on the third floor, a monumental room 140 feet long, 53 feet wide and 47 feet high. There are seats for 364 readers and the walls are lined with open shelves for books of common reference. Above the screen on the gallery wall is a copy of Sargent's portrait of John D. Rockefeller. On either side of the screen are two portraits by Ralph Clarkson, the one on the left being the great scientist Albert A. Michelson, the one on the right James R. Angell, now president of Yale University.

High up on this wall is a portrait of President Harper by Karl A. Buehr. The middle window in the south wall of the reading room is a memorial to President Burton given by his wife.

At the east end of the reading room is the Gunsaulus collection of early books and manuscripts, the Eckels collection of Cromwelliana and the Hodge collection of books and manuscripts dealing with the Reformation. Beyond the screen on the right is the periodical reading room in which hangs a fine portrait of the first head of the History Department Hermann Eduard von Holst, by Karl Marr of Munich.

The 4th, 5th and 6th floors contain various offices, seminar rooms and departmental libraries. The 4th floor also houses the general collection of rare books and manuscripts which are accessible to students.

Coming out from the library on the northwest corner I suggest a brief rest in the Bond Chapel. This little chapel seating 300 was given by Mrs. Joseph Bond in memory of her husband who was a Trustee of the Theological Union. This chapel, because of its architectural beauty, it being a very successful adaptation of the English Collegiate Gothic by Shepley, Rutan and Coolidge, is the scene of many fashionable weddings. The cloister connecting it with Swift Hall is well worthy of examination.

The University is rich in chapels and on the way from the Library to the Oriental Institute one should go into the Theological Seminary Group on the

northeast corner of University Avenue and Fifty-eighth Street and sit for a few moments in the exquisite little Thorndike Hilton Chapel, a veritable jewel with its wonderful east window, which is always open for meditation and prayer and is much used both by the students and the public for this purpose.

Directly across Fifty-eighth Street from the Theological Seminary stands the Oriental Institute. The building designed by Messrs. Mayer, Murray and Phillip, the Goodhue Associates, is one of the latest additions to the University Campus. This Museum of Antiquity, for that is what it really is, is so well described in the official guide of the University that I quote from that little book as follows:

> "The Institute is to serve as headquarters of widespread activities in the near East, Europe and America in the field of archeology. It is the first laboratory anywhere for the study of mankind and the rise of civilization.
>
> "A portion of the main floor of the building is given over to a lecture hall equipped with picture projection devices. The remaining floor space is devoted to a series of exhibition halls chronologically arranged, beginning with the room containing exhibits illustrating the prehistoric geological history of the Nile Valley and followed by antiquities from predynastic and early dynastic times. Then, in sequence,

come exhibits displaying the handiwork of the craftsmen of the Middle Kingdom, and representations of the history of the period after 1580 B.C. traceable through the dynasties by objects inscribed with the names of the Pharaohs.

"In the Egyptian section one may see the studio of the ancient sculptor, the library of the scribe and the workshop of the craftsman, all in terms of the paraphernalia, tools and equipment they employed. Materials are from Chicago House, the Institute's Egyptian headquarters, Luxor, which is a unique outpost of the University.

"In the Egyptian sections, also, the work of the Institutes Epigraphic Survey Expedition at the Temples of Medinet Habn, Luxor, is exhibited in terms of photographs, drawings, plates and finished volumes.

"Beyond this a room devoted to the history of Babylonia and Assyria is filled with objects depicting the economic and social life of these Mesopotamian peoples. Against the walls stand a series of stone reliefs which, together with a huge stone bull at the far end of the room, were excavated from the palace of Sargon II at Khorsabad. The stone prism recording the annals of King Sennacherib of Assyria (705-681 B.C.) is one of the finest monuments in the collection."

In addition to these treasures from the ancient world one may study the civilization of the Hittites and other inhabitants of Palestine and the Euphrates Valley where the human race is supposed to have begun.

There is also a large collection of Arabic and Persian manuscripts, the Kalila and Dimna, or animal fables, and other treasures of the literatures of the past. For those who do not wish to ponder over the mysteries of the past, intelligent guides may be secured at the information office in the foyer of the building who will take one through this treasure house. Coming out of the Oriental Institute one should walk east half a block to Woodlawn Avenue and then south to the Midway. Before attempting to examine the new chapel, the architectural gem of the University, one should walk through Ida Noyes Hall on the east side of Woodlawn Avenue as it is the most complete and unique building for women students in America. This building, given by Mr. La Verne Noyes in memory of his wife, and designed by Shepley, Rutan and Coolidge, provides for women the functions the Reynolds Club, the Bartlett Gymnasium and Hutchinson Hall give to men. Because it was planned solely for women the architects have given it the domestic character of a great manor house of the Tudor period of English architecture. Courteous young women gladly show visitors through the building and point out its special features and it is well worth a visit. As a fitting end to a tour

of these classic shades one must reserve enough time to really study the chapel for it is one of the great buildings of America. This is living Gothic architecture, one of the crowning achievements of Bertram Grosvenor Goodhue's life. There is nothing archeological about it, it is as vital and as true as Chartres, or Notre Dame de Paris or any of the great shrines of the middle ages.

This is the largest chapel in the world being 265 feet long and 100 feet wide. The width of the nave is 41 feet and its height 80 feet, seating capacity 2000. These few figures give one an idea of the actual size of the building. One should walk all around it and examine it from every angle, especially noting the uplift of the tower as it springs from the ground and soars upward like a flower, truly the most beautiful Gothic tower in America, if not in the world. The building is rich in symbolism but all ornamentation is used with greatest restraint and placed where it counts for most without ever detracting from the structural details. Beginning at the south door there is a life size figure of the archangel Michael, who was known as "the Champion of God's People," flanked on either side by a shield, one on the left bearing the cross in the form of a sword piercing a crown showing Michael as a Prince of the Church Militant, the other on the right, balances showing him as also Lord of Souls. At the spring of the great arch are two winged half figures, Raphael on the right and Gabriel on the left. Above

THE UNIVERSITY OF CHICAGO CHAPEL

the south door are shields bearing the coats of arms of the privately controlled universities in the United States. Six figures in the jambs of the great window represent the uplifting movement of the Te Deum. The two lowest, James on the left and John on the right, symbolize the "Glorious Company of the Apostles," above them, Amos on the left, and Hosea on the right, the "Goodly Fellowship of the Prophets" and above these John Huss on the left and William Tyndale on the right, the "Noble Army of Martyrs." The entire narthex or vestibule is decorated with figures symbolizing characters in the Bible. On entering the nave one should note the detail of the great piers which support the vaulting of the roof. These piers have neither caps nor bases but rise from the floor to perform their function and in their simplicity expressing real beauty, the beauty of truth. Using the materials of his day as the ancient builders did theirs, the architects have made the field of the vaulting between the structural ribs of acoustic tile. Color is used in the ribs which are of tile and in conventional designs. As one walks up the aisle past the transepts one should note two carved figures flanking the tower door; they are Sebastian Bach personifying "Music" and Bertram Goodhue, the architect of the building, personifying "Architecture." Both of these figures as well as most of the sculpture in the building are the work of Lee Lawrie who is the foremost architectural sculptor in the United States. The chapel organ, one of

the finest in the country, was built by the Skinner Organ Company of Boston and all of the woodwork around the organ and in the chancel was done by the American Seating Company. In the tower has recently been installed a carillon of 64 bells cast by Gillett and Johnston, bell makers of Croydon England.

Affiliated with the University are numerous professional schools, the most notable of which is Rush Medical College located on the west side of the city at 1758 West Harrison Street, in the center of the great medical and hospital group which will be spoken of later in this chapter. There are three great hospitals affiliated with the University, which are located on the Midway, and are well worthy of a visit because of their architectural beauty, and the completeness and efficiency of their equipment. They are the Albert Merritt Billings, the Lying-in and the Roberts Memorial for children. The Albert Billings Hospital, designed by Shepley, Rutan and Coolidge is a superb group occupying the westernmost block on the north side of the Midway. The two Norman Towers in this group are especially deserving of admiration.

Six years before Senator Douglas gave the tract of land which made possible the "old University" of Chicago a group of earnest young men, headed by Grant Goodrich, who felt that education was the foundation upon which the security of our republic rested, determined to found a university in or near

Chicago. At that time, in 1850, the city was seventeen years old and boasted a population of 28,000 but these young men were endowed with vision and a belief in its future. They were earnest Christians, members of the Methodist Church, and they determined that the young men of the northwest should have, near at hand, greater opportunities for a liberal education than had come to them.

With this purpose in mind Grant Goodrich called a meeting in his office opposite the Court House on the town square, on May 31st, 1850. Beside Mr. Goodrich those who attended this meeting were Dr. John Evans, Henry W. Clarke, Andrew J. Brown, Orrington Lunt, Jabez Botsford and three Methodist ministers, Richard Haney, R. H. Blanchard and Zadoc Hall. Orrington Lunt presided, at the meeting which was opened with a prayer for guidance in their great undertaking. They passed one resolution which I give in full.

> "Whereas, the interests of sanctified learning require the immediate establishment of a university in the Northwest under the patronage of the Methodist Episcopal Church,
>
> "Therefore Resolved, that a committee of five be appointed to prepare a draft of a charter to incorporate a Literary University to be located at Chicago, to be under the control and patronage of the Methodist Episcopal Church, to be submitted to the next General Assembly of the State of Illinois.

"Resolved, that said Committee memorialize the Rock River, Wisconsin, Michigan and Northern Indiana Conferences of the Methodist Episcopal Church to mutually take part in the government and patronage of said University.

"Resolved, that a committee of three be appointed to ascertain what amount can be obtained for the erection and endowment of said Institution."

Thus was born the now famous Northwestern University.

On June 14th, two weeks after this first meeting, the committee of which Mr. Goodrich was chairman presented a draft of a charter to a much larger group of men by whom it was unanimously approved and on January 28, 1851, the Illinois legislature passed the act which incorporated the Northwestern University.

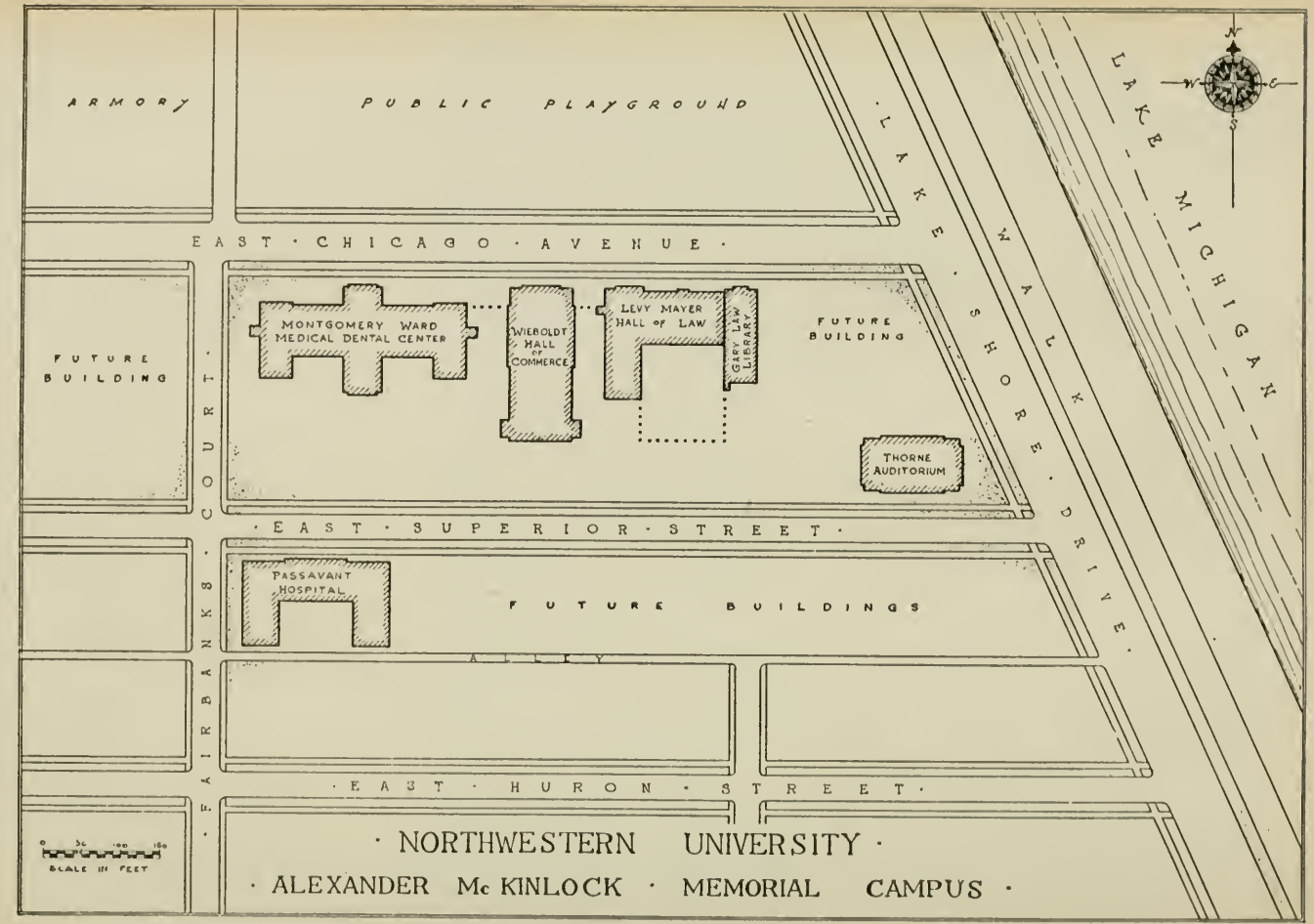
The resolution of May 31st had stated that the university was to be located in Chicago. Because in 1851, aside from one private school, there was no place in Chicago where a boy could get anything more than a common school education, the original plan called for the immediate establishment of a preparatory school and for this purpose a lot 200 feet square was purchased on what is now the corner of LaSalle and Jackson streets. Owing to change in plans and the rapid growth of the city this land has never been used for educational purposes but has served the University well as a source of income.

The charter of 1851 provided that the University should be located in or near Chicago within Cook County. At this time Evanston was undreamed of but the location of the future University was the first question which must be decided. The two most active members of the Board of Trustees were Orrington Lunt and Dr. John Evans. They both loved the lake and the trees and felt that their new University should have a water front and be amidst trees. Mr. Lunt made many trips along the north shore searching for such a site as he had pictured in his mind and at last found a beautiful bit of oak forest with dry and sandy soil on the borders of the sparkling lake. Joyfully he returned to Chicago and a few days later brought out Dr. Evans and other friends to see the site which he had selected. They unanimously approved the choice and as quickly as possible purchased from a Dr. Foster his farm of 379 acres; then with the enthusiasm of youth they determined to found a town as well as a University. Their wish was to call it either Luntville or Orrington after Mr. Lunt who had discovered the site but Mr. Lunt would not agree to this and suggested it should be named after Dr. Evans whom they all loved. Thus began Evanston, now a city of 65,000 people, situated immediately north of Chicago.

The growth of the University, like most Chicago institutions, has far exceeded the dreams of its founders. In addition to the original College of

McKINLOCK CAMPUS—NORTHWESTERN UNIVERSITY

Liberal Arts the University has become famous in many special fields and now has departments which are known as the Schools of Medicine, of Law, of Speech, of Dentistry, of Pharmacy, of Music, of Engineering, of Commerce, and of Journalism. Of these "Schools" the departments of Medicine, Law and Music are internationally famous. Many of the schools listed above were of necessity, located in the city of Chicago in scattered locations. By 1915 it became evident that if these professional schools were to grow in accordance with their best traditions and manifest destiny they must be concentrated upon a single campus, preferably north of the river and on the lake. After careful search a committee of the Trustees selected a tract of land on the Lake Shore Drive between Superior Street and Chicago Avenue, stretching west from the Drive as far as St. Clair Street. Negotiations for the purchase of the land were under way when the United States entered the Great War but the owners of this property generously extended the option until the war should be over. After peace was declared, Mr. and Mrs. George Alexander McKinlock, whose only son George Alexander, Jr., had gallantly lost his life after the taking of Berzy-le-Sec in July 1918 when he had been sent forward to verify position lines, gave to Northwestern University $250,000, for the purchase of this land as a memorial to their son and other patriotic young men who had given their lives for their country so that this district is now


ARMORY
PUBLIC PLAYGROUND
LAKE SHORE DRIVE
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MONTGOMERY WARD MEDICAL DENTAL CENTER
WIEBOLDT HALL OF COMMERCE
LEVY MAYER HALL OF LAW
GARY LAW LIBRARY
FUTURE BUILDING
THORNE AUDITORIUM
· COURT · FAIRBANKS ·
· EAST · SUPERIOR · STREET ·
PASSAVANT HOSPITAL
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SCALE IN FEET
· NORTHWESTERN UNIVERSITY ·
· ALEXANDER Mc KINLOCK · MEMORIAL CAMPUS ·

known as the George Alexander McKinlock, Jr., Memorial Campus.

Because of his distinguished work at Yale University where he had recently completed the Harkness Memorial Quadrangle, James Gamble Rogers of New York was selected to design the buildings for the McKinlock Campus and later was made official architect for the entire University. Once the land for its city group was secured, generous gifts followed in quick succession; the first one coming from Mrs. Levy Mayer for the Law School which was to be a memorial to her distinguished husband and bears his name. The second gift was also from a distinguished woman who gave the money needed for the erection of the great medical center in memory of her husband, Montgomery Ward, who is best known to Chicagoans as the "Watch Dog of the Lake Front" to whom, more than to any other one man Chicago owes her incomparable water frontage. The Law Building contains many features which are not generally found in law schools such as a legal clinic for the poor, a bureau of legislative research, a comprehensive survey of "living law" and a laboratory of criminal science as applied to co-ordinate medicine, police and prison practice, psychology and sociology with the law. Mrs. Ward's great building houses the schools of medicine and dentistry which are well worth seeing by anyone interested in these branches of human service.

In addition to the Law and Medical schools on

McKinlock Campus are located Wieboldt Hall and the new Thorne Memorial while immediately south on Superior Street is the beautiful Passavant Hospital, the interior of which should certainly be visited. This great Gothic Group is the most distinguished sight on the Lake Front north of the River.

While the University was expending millions upon its city campus the old campus in Evanston has not been neglected. Many new buildings have been erected within the past quarter of a century, the first of which is the Monumental Gymnasium by the late George W. Maher in his own peculiar architectural style. It is in this Gymnasium that the famous Evanston Musical Festivals are held every year during the last week in May and are outstanding events in the musical world of America. The earlier buildings represent no architectural harmony and are the work of individual architects chosen by various donors with no supervision by the university. Now all buildings must be designed by Mr. Rogers or some architect approved by him and all must be in the Gothic style. In this style have been built the Garrett Biblical Institute with its lovely tower and the charming group of buildings housing the women's Sororities and other women's activities. The dominating building on the Evanston Campus is no longer the Patten Gymnasium but the beautiful Deering Library.

Across Sheridan Road from the gymnasium is another very interesting group of Gothic buildings,

the new quarters of the Western Theological Seminary of the Episcopal Church by Messrs. Armstrong, Furst and Tilton. One should go inside of the library and especially within the Anderson Memorial Chapel. Just in front of the altar of this chapel, which was erected as a tribute to his services to his church and to Chicago during his long episcopate, lie the remains of the great Bishop, Charles Palmerston Anderson.

Chicago has within her limits two other great universities. The University of Illinois, whose headquarters are at Urbana, maintains several departments in Chicago and is steadily enlarging her holdings in the city. On the block on West Polk Street between Wood and Lincoln she is in the process of building a medical center which is destined to be the largest in the country. The school of Medicine and Dentistry at the corner of Polk and Lincoln streets is an outstanding example of Modern as distinguished from archeological Gothic, the work of Messrs. Granger and Bollenbacher. The lecture rooms, laboratories, faculty club and trustees room are shown to visitors and are worthy of study. These same architects have completed the plans for a still larger unit at the other end of the Polk Street block on Wood Street.

In this section of the city are to be found the County Hospital, the Presbyterian Hospital and Nurses Home and Rush Medical College all of which are of interest to students of medicine and social

THE ART INSTITUTE

science and together make up one of the greatest scientific centers in the world.

The other university to which I have referred will be interesting to all visitors of the Catholic faith. It is Loyola University situated in a large tract of land between Sheridan Road and Lake Michigan running north from Devon Avenue. Another Catholic Institution near Chicago is Rosary College in River Forest west of the city, but very accessible by automobile, whose buildings designed under the supervision of that architectural genius, Ralph Adams Cram of Boston, are so beautiful that they are well worth a tour of inspection. In driving west to Oak Park, Riverside or River Forest one can go through Garfield Park and here one should stop to visit the Conservatories which are the largest in Chicago, much the most beautiful and show a greater variety of floriculture than can be seen in any other conservatory in this country. For many years the distinguished landscape architect and horticulturist, Jens Jensen, was the presiding genius of Garfield Park and the traditions he established are treasured and, as far as possible, carried out by his successors.

Chicago since the World's Fair of 1893 has not only become an educational center but has also advanced to a first place among American cities as a center of Art and Music.

The Art Institute, situated on Michigan Avenue at the foot of Adams Street is an art gallery of ever increasing importance housing many of the world's

masterpieces in painting and sculpture, collections of tapestries, porcelain and glass, rare prints and etchings; a theatre and school of dramatic art and the largest art school in the United States.

The rapid growth of this institution from the humblest beginnings in 1878 to its present importance in the art world of America is largely due to the vision, generosity and life long service of its founder Charles L. Hutchinson, who from 1882 until his death in 1927 was its president, and to the group of men whom he gathered around him, among them especially Martin A. Ryerson who was Mr. Hutchinson's life long friend and who, until his death in August 1932, guided the policies of the Institute and was a constant contributor. These two men have together searched the world, even in its most remote parts, to secure treasures, for the city and the institution they both so loved. In their efforts they have been aided and abetted by many of Chicago's finest citizens who are continually contributing things of beauty for the people of Chicago, for this Institute is emphatically the property of all the people. Since the death of Mr. Hutchinson, Mr. Potter Palmer has been President. On Sundays, Wednesdays and Saturdays when no admission fee is charged the galleries are crowded with people of every age and every class. To walk through the galleries on a Sunday afternoon and see the reverence and attention with which the masses study the treasures of the world renews one's faith in American Democracy.

The present building, designed by Messrs. Shepley, Rutan and Coolidge of Boston was begun in 1891 and completed before the opening of the World's Fair in 1893. During that exposition it was the seat of many notable functions, pageants and gatherings of which the most famous was the Parliament of Religions when delegates of every known religion and sect discussed together that most important of all questions. In the center of the Michigan Avenue building is a large auditorium known as Fullerton Hall where many congresses are held and where, from October until May lectures are given during the week upon all matters connected with the study of the Arts.

Directly opposite Fullerton Hall on the main floor is the Ryerson Library of Art, the gift of Martin A. Ryerson and one of the most complete libraries of art in the United States. Leading off from the Ryerson Library is the Burnham Library of Architecture so named in honor of Daniel H. Burnham, the originator of the Plan of Chicago. Passing under the great stairway, which is not yet completed in accordance with the architect's design, one comes out upon the gallery of Blackstone Hall. In this hall is housed a duplication of the famous collection of architectural fragments which is in the Trocadero Museum in Paris. This collection was sent to Chicago by the French Government for the exposition of 1893 and at the close of that exposition was presented to the city of Chicago by the French Republic. Crossing the bridge which connects the east and west galleries of

Blackstone Hall one passes through a series of small galleries in the bridge over the Illinois Central railroad tracks and enters what is known as the Hutchinson Wing. In this building at a lower level are galleries of treasures of Chinese and Oriental art, priceless laces, embroideries and rugs and many fine period rooms brought from Europe by lovers of the Art Institute and here set up in their entirety. In the center of this Grant Park building is the Alexander McKinlock Memorial Court, the gift of the same Mr. and Mrs. McKinlock who gave the McKinlock Campus to Northwestern University. In this court has been recently placed the famous Fountain of the Tritons by the noted Swedish Sculptor Carl Milles; indeed it is this fountain which first made Milles famous in America.

At the north end of the Hutchinson Wing is located the Goodman theatre which Mr. Wm. O. Goodman gave in memory of his son, Kenneth Sawyer Goodman, who was killed in the World War. This theatre, the most beautiful in Chicago, was designed by Howard Van Doren Shaw and is worthy of several visits not only because of its architectural beauty and the art treasures in the Foyer but because here plays of the better class are given once a month throughout the season by students of the Dramatic School and are free to all members of the Art Institute and open to the public for a small admission fee. Every Saturday afternoon from November to May special plays for children are given which are also a delight to their

parents. During the Century of Progress Exposition the galleries on the second floor opposite the stairway will be used for collections loaned by Foreign Governments, catalogues for which can be procured at the door.

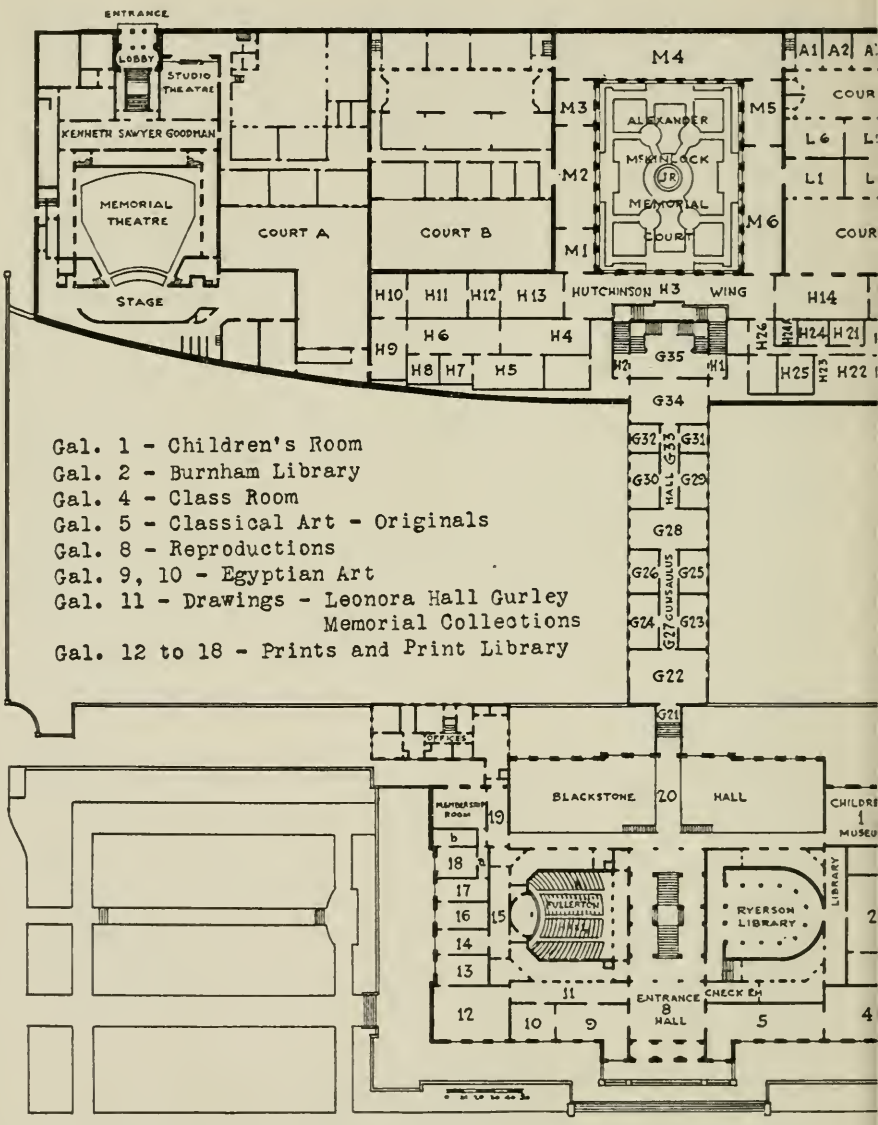
On entering the building from Michigan Avenue will be found Check Room, Entrance Hall, 2nd door right; Library Entrance, 3rd door right; Fullerton Memorial Lecture Hall, 3rd door left; Lavatories downstairs under entrance; Restaurant at foot of stairs under entrance; Elevator Blackstone Hall, left on balcony; and Children's Room [1] Blackstone Hall, right on balcony.

The following guide published by the Art Institute and (with its permission) incorporated in this book together with the accompanying plans, will enable the visitor to get a very comprehensive knowledge of what the Institute offers to the citizens of Chicago and its guests.

Figures in brackets indicate the number of each gallery whose location can be found on the plan. G refers to Gunsaulus Hall, H to Hutchinson Wing, M to the galleries of Alexander McKinlock Memorial Court, L to the Decorative Arts Wing, A to the Agnes Allerton Wing. The number of each room is inside the room over or at side of door.

GROUND FLOOR
FROM ENTRANCE HALL, RIGHT

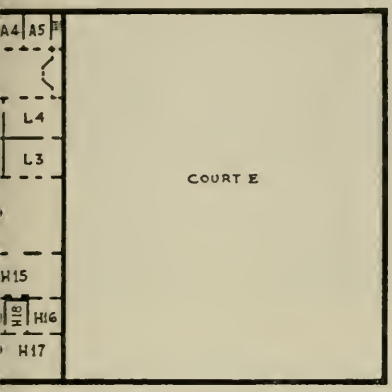
Classical Art [5] 1st door right. H. N. Higinbotham Collection of bronze reproductions of Pompeiian sculpture;

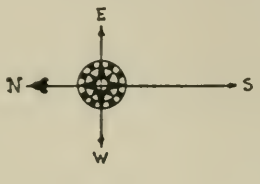


Gal. 1 - Children's Room
Gal. 2 - Burnham Library
Gal. 4 - Class Room
Gal. 5 - Classical Art - Originals
Gal. 8 - Reproductions
Gal. 9, 10 - Egyptian Art
Gal. 11 - Drawings - Leonora Hall Gurley Memorial Collections
Gal. 12 to 18 - Prints and Print Library

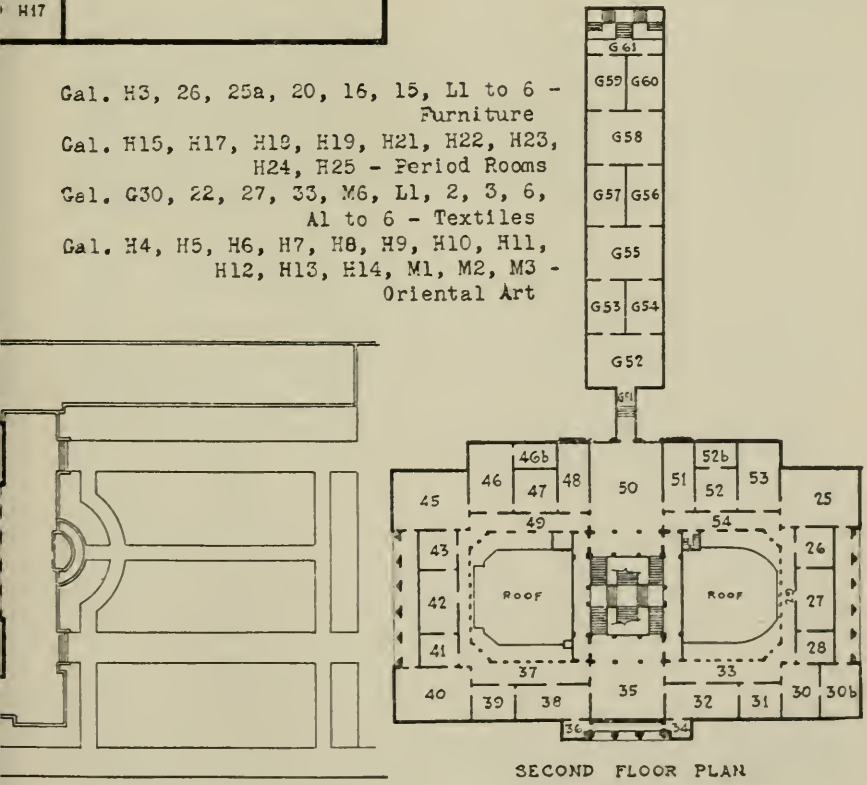
MAIN FLOOR PLAN

PLAN OF THE





Gal. H3, 26, 25a, 20, 16, 15, L1 to 6 - Furniture
Gal. H15, H17, H19, H19, H21, H22, H23, H24, H25 - Period Rooms
Gal. G30, 22, 27, 33, M6, L1, 2, 3, 6, A1 to 6 - Textiles
Gal. H4, H5, H6, H7, H8, H9, H10, H11, H12, H13, H14, M1, M2, M3 - Oriental Art



SECOND FLOOR PLAN

ART INSTITUTE

sculpture and architectural fragments; terra cotta statuettes; Greek and Roman coins; Greek vases.

Children's Museum [1] Exhibits illustrative of art processes; pictures and sculpture of particular appeal to children; temporary exhibitions. Opens on Blackstone Hall. Library 3rd door to right from entrance. Ryerson Library: Books and periodicals. Burnham Library of Architecture; through Ryerson Library far end: books, periodicals.

Photograph and Slide Department; through Burnham Library to right; lantern slides, photographs, color prints, post cards, of painting, sculpture, architecture, graphic and decorative arts.

FROM ENTRANCE HALL, LEFT

Egyptian Art 2nd door left [9 and 10] (from print corridor); black granite head, 2000 B.C.; limestone stelae and other tomb reliefs; bronze statuettes; ushebti figures; Greco-Egyptian mummy portraits; mummy cases, coffins, and masks; pottery and stone vases; scarabs, beads, and amulets.

Prints and Print Library from Entrance Hall through corridor at left [11, 12, 13, 14, 16, 17, 18, 18a, 18b]. Corridor [11]: Leonora Hall Gurley Memorial Collection; drawings by Old Masters. Print Exhibitions are constantly changing. The collection is particularly strong in the work of Daumier, Gavarni, Haden, the Little Masters, Meryon, Pennell, Piranesi, Redon, Turner, Whistler, Zorn.

Meder Print Library [15]; door to right of [14].

Blackstone Hall of Architectural Casts [20]; directly behind stairway opposite Entrance; full sized reproductions of important sculptural and architectural details, chiefly of the Gothic and Renaissance Periods.

FROM ENTRANCE HALL, EAST

Gunsaulus Hall—[G21 to G35].

European wall paper. Robert Allerton Collection. [G21.]

English pottery and porcelain. Amelia Blanxius Collection. [G22.]

Wedgwood Pottery. Frank W. Gunsaulus Collection. [G23.]

Mexican Pottery. Herbert P. Lewis Collection. [G24.]

Modern Art Collection. [G25.]

European Glass Collection. [G26.]

Pewter. Mrs. Wm. O. Goodman Collection. [G28.]

German Glass. Mr. and Mrs. Julius Rosenwald Collection. [G29.]

European Pottery, Porcelain and Enamel Collection. [G30.]

American Pottery. [G31.]

Cottage Ornaments. The Lucy Maud Buckingham Collection. [G32.]

Printed Textiles. Robert Allerton Collection. [G22], [G27] and [G33].

English Lustre Ware. The Lucy Maud Buckingham Collection. [G34.]

Metal Work. Mrs. Rockefeller McCormick Collection. [G35.]

Stairways [H1] and [H2] lead down to—

HUTCHINSON WING

Furniture and Tapestries. Renaissance. [H3] and [H26].

Peasant Furniture. [H25a.]

Holland Room. Gift of W. G. Hibbard heirs. [H25.]

Lacquer Room. Gift of John Holabird, Sr. and Martin Roche. [H24.]

Colonial Wall Paper Room. Gift of Mrs. E. H. Hicks. [H23.]

Furniture. American. [H21a], [H20], [H16].

Regence Room. Gifts of Mrs. Henry C. Dangler. [H21.]

Georgian Room. [H22.]

English Deal Room. [H19.]

Portuguese Room. Gift of Mrs. Waller Borden. [H18.]

Jacobean Room. Gift of the Children of Mr. and Mrs. E. Buckingham. [H17.]

Gothic Gallery. The Lucy Maud Buckingham Collection. [H15.]

Oriental Art Galleries [H4, 5, 6, 9, 10, 11, 12, 13, 14]. The Lucy Maud Buckingham Collection of Chinese Sculpture, Bronze, Silver and Ceramics. Gallery [H14].

Han, T'ang, and Sung sculpture and pottery. [H13, H12, H11.]

Tyson Loan Collection of Korean pottery. [H11.]

Korean and Chinese Paintings, loan collections of Han, T'ang, and Sung pottery, [H11].

Mr. and Mrs. Samuel A. Marx Collection of Moroccan Art, [H10].

The Mary Jane Gunsaulus Collection of Persian Pottery, Art of the Near East. [H6].

Japanese Textiles, Paintings and Sculpture, Mr. and Mrs. S. H. Nickerson Collection of Japanese Lacquer and Sword-Mounts, Martin Ryerson Collection of Japanese Pottery. Mrs. George Smith Collection of Inro. [H4.]

Clarence Buckingham Collection of Japanese Prints. [H5.]

Getty Collection of Musical Instruments; Indian sculpture and miniatures, [H9].

ALEXANDER McKINLOCK MEMORIAL COURT

Buckingham Collection of Chinese Snuff Bottles and Miniature Porcelains [M1].

Cambodian, Chinese and Indian Sculpture and Chinese Porcelain of the Ming and Ching Dynasties [M2, 3].

Casts of Greek and Roman Sculpture [M4].

Spanish Rugs, Ironwork, Retablos [M5] and [M6].

DECORATIVE ARTS WING

Leading from McKinlock Court. Furniture, tapestries and sculpture from the Antiquarian Society, Mrs. E. Crane Chadbourne and other Collections:

Renaissance Gallery. [L1.]

Gothic Galleries. [L2] and [L3].

French Gallery. [L4.]

English 18th Century Gallery. [L5.]

English 17th Century Gallery. [L6.]

ALLERTON WING

Embroidery. The Needlework and Textile Guild. [A1] and [A2].

Woven Fabrics. [A3.]

Lace. [A4.]

History of Textiles. Gift of Martin A. Ryerson. [A5.]

Needlework. English. 17th Century. [A6.]

GALLERIES TO RIGHT OF CENTRAL HALL

Second Floor

Edward B. Butler Collection; paintings by George Inness [51]: door to right.

DeWolf Gallery of American landscape [52]: landscapes by contemporary American artists, including gifts from the Friends of American Art.

Byron Laflin Smith Gallery; American portraits [53]: work of Copley, Duveneck, Fuller, Healy, Eastman Johnson, Peale, Savage, Walter Shirlaw, Stuart, Sully, Waldo, West.

Palmer Collection of Modern French Painting [25 and 26]: work of Besnard, Cassatt, Cazin, Corot, Daubigny, Degas, Delacroix, Diaz, Manet, Millett, Monet, Pissarro, Puvis de Chavannes, Raffaelli, Renoir, Sisley.

W. W. Kimball Collection of Painting [27]: Corot, Landscape; Constable, Stoke by Nayland; Diaz, Landscape; Gainsborough, Countess of Bristol; Hobbema, Old Mill; Jackson, Portrait; Jacque, Landscape; Lawrence, Mrs. Wolff; Millet, The Bather, La Gardienna du Troupea; Ochtervelt, Elegant Company; Raeburn, Dr. Welsh Tennent; Rembrandt, Portrait of his Father; Reynolds, Lady Sarah Bunbury; Ruis-

dael, Landscape; Turner, Dutch Fishing Boats; Wilson, Landscape.

Ryerson Collection of Paintings by Monet and Renoir [28].

Ryerson Collection of Modern French Painting [30]: work of Andre, Carriere, Cezanne, Courbet, Forain, Guillaumin, Huguet, Lepine, Lhermitte, Maufra, Pissarro, Redon, Le-Sidaner, Sisley, Gaston la Touche.

Ryerson Collection of Old Masters [30a]: Spinello Aretino, St. Francis before the Pope; Breughel, Landscape; Bruyn, Virgin and Child with St. Anne, St. Gereon and the Donor; Ridolfo Ghirlandajo, Portrait of a Man, van Goyen, Landscapes, L. van Leyden, Adoration of the Magi, De Hooch, at the Fireside; Matteo de Giovanni, 2 panels; A. van Ostade, Le Flamand Grivois; Giovanni di Paolo, 6 panels; Ruisdael, Landscape; Teniers, Portrait; Tiepolo, Altarpiece, Institution of the Rosary. Also works by Goya, Prud'hon, Guardi, and others.

Ryerson Collection of Primitives [31]: School of Amiens, 7 panels; Joos van Cleef, Holy Family; Colyn de Coter, Madonna with Angels; Gheraerd David, Entombment; Master of Frankfort, 2 wings of an altarpiece; Corneille de Lyon, Portrait of Louise Hallewyn; Memlinz, Madonna and Child; Maitre de Moulins, Annunciation; Allegretto Nuzi, A Bishop; Perugino, 4 panels; Sano di Pietro, Madonna; Rogier van der Weyden, Madonna, Portrait of a Man. Sculpture: stucco and terra cotta. School of Donatello, Nativity; Luca della Robbia, Madonna and Child; Rossellino, Madonna and Child.

Hutchinson Gallery of Old Masters [32]: Amberger, Portrait of Conradt Zeller; Berchem, St. Peter; Hals, Portrait of the Artist's Son; Hobbema, The Water Mill; Massys, Man With a Pink; A. van Ostade, The Golden Wedding; Rembrandt, Young Girl at an Open Half-door; Rubens, Portrait of the Marquis Spinola; van der Velde, Landscape; van Dyck, Portrait of Helena du Bois, Samson and Delilah; of Avignon, Deposition.

Room opening at side contains the Ayer Collection of Arundel Society Reproductions of Old Masters.

Corridors to right of Central Hall [33, 29, 54]: drawings, water colors, and sculpture by contemporary artists.

Central Hall over Entrance [35]: Spanish painting and modern sculpture. Contemporary European and American painting [45].

GALLERIES TO LEFT OF CENTRAL HALL

Field Memorial Gallery [38] across Central Hall opposite Hutchinson Gallery: Breton, Song of the Lark; Corot, Landscape; Detaille, Mounted Officer; Dupre, Landscape; Millet, Woman Feeding Chickens, New-born Calf; Rousseau, Spring, Landscape; Troyon, Landscape with Sheep.

Elizabeth Hammond Stickney Gallery [39]: work of Brangwyn, Puvis de Chavannes, Fantin-Latour, Regnault, Sargent, Simon, Whistler, Zorn.

Munger Collection of Paintings by Modern European and American Artists [40]: work of Bouguereau, Brush, Chase, Courbet, Fromentin, Gerome, Jacobus Maris, Meissonier, Manet, Schreyer, Zuloaga.

Portraits of Artists [41] by themselves and others.

Helen Birch-Bartlett Memorial Collection of Modern Paintings [42]: works by Cezanne, Van Gogh, Gauguin, Matisse Picasso, Hodler, Seurat, and other moderns.

Contemporary European and American Painting [45 and 46].

Walter H. Schulze Memorial Collection of American Paintings [47].

Contemporary American Painting [48].

Corridors to left [37, 44] and Gallery [43]: Contemporary drawings, water colors, and sculpture.

At the south end of Grant Park facing Roosevelt Road near the main entrance to the Century of Progress stands the magnificent marble temple housing the Field Museum of Natural History. This monument of Greek architecture in the Ionic order, together with the Shedd Aquarium adjacent to it, was

designed by Messrs. Graham, Anderson, Probst and White. The Museum building is 706 feet long, 438 feet wide and four stories in height and sets upon a terrace sixty feet wide on all four sides which lifts the entire building six feet above the street. The main architectural feature of the interior is the great hall running north and south the entire width of the building.

This hall, 299 feet in length, 68 feet wide and 75 feet high, is named in honor of Stanley Field, a nephew of the donor of the building and president of the Museum. The first thing to arrest the sight of the visitor on entering the museum is the magnificent group of fighting elephants in the center of the Hall. These elephants were killed in Africa, brought to this country and mounted in their present position by the noted traveller, hunter and taxidermist, Carl Akeley.

The Field Museum of Natural History was founded in 1893, immediately after the closing of the Columbian Exposition and was made possible by an initial gift of $1,000,000 from the late Marshall Field. It was first established in what had been the Fine Arts Building of the first World's Fair and continued in that location until after the death of Mr. Field who bequeathed $8,000,000 for the erection and endowment of a permanent home for the Museum in Grant Park where it would be equally accessible to all sections of the city. From its foundation the Museum won the enthusiastic support of many of Chi-

cago's leading citizens, especially of the late Edward Everett Ayer, a great student of natural history and collector of Americana, who determined to make this museum, in time, the first of its kind in the world. His untiring efforts, until his death, have been crowned with such success that it is recognized today as the finest museum of its kind in America. The arrangements of various animals and especially of birds in their natural habitats, which are shown on the first floor, are of unparalleled beauty. To quote from one of the Museum's folders of general information:

> Treasures and knowledge gleaned from all parts of the world, covering both modern and long past ages, are brought to Chicago's doorstep.
>
> The Museum is further a mine of inspirational material for the writer, the painter, the sculptor, the designer, and workers in all artistic fields. It provides a source of ideas, local color, information and culture for all classes of people.
>
> It opens vistas of many wonderlands to the child and to the adult alike.

The main departments of the Museum are Anthropology, Botany, Geology and Zoology but in addition to these, collections of rare prints, etchings, gems, jewels and pewter are shown. The Museum is daily open to the public and on Thursdays, Saturdays and Sundays admission is free, on other days there is an admission charge of 25 cents per person except for children who are admitted free at all times. Also all students and members of the faculties of any school, college or university are admitted free at all times upon presentation of proper credentials.

Wheel chairs may be obtained at the north entrance for elderly or infirm persons who are not able to walk through the museum. A fee of 25 cents per hour is charged for the use of a chair and each applicant must furnish his own attendant. A deposit of $1.00 is required on each chair which is repayed to the user upon return of the chair.

The Museum Library, containing 93,000 volumes, is open daily for reference, except upon Sundays.

For those wishing to spend the day within the Museum, there is a fine cafeteria on the ground floor where meals and other refreshments may be purchased after 11 a.m. Courses of free lectures, profusely illustrated with moving pictures and colored stereoptican slides, are given on Saturday afternoons during the spring and autumn months.

On Mondays, Tuesdays, Wednesdays, Thursdays and Fridays at 11 a.m. and 3 p.m. guide lecturers conduct visitors through the Museum.

This great institution is deeply appreciated by the Chicago public and is a paradise for children who crowd its corridors on holidays and Sundays.

Across Roosevelt Road from the Museum stands another marble building in the Grecian style, the Shedd Aquarium which was given to the city by the late John G. Shedd, president of Marshall Field & Company. In this building one can study water life as no where else in the world. It is open to the public every day, Sundays, Thursdays and Saturdays being free days. A visit to this aquarium is a constant de-

light to young and old alike, especially to the children who are admitted free at all times.

Having seen life under water the next adventure in the immediate neighborhood is to the Adler Planetarium situated on the island which is approached by a bridge just south of the Aquarium. This building, which recalls in outline the domed mosques of Constantinople and Persia is built of rainbow granite, and crowned with a low copper dome; it is the creation of a brilliant young architect, Ernest A. Grunsfeld, Jr. and deserves careful study both outside and within. The circular planetarium chamber in the center of the building is 72 feet in diameter crowned by a hemispherical dome on which all the constellations are shown. Around the central hall are arranged the entrance foyer, the museum corridor, the offices, library and an auxiliary lecture hall, below the foyer are rest rooms. In the center of the planetarium chamber stands the "Optical Planetarium" which is a Zeiss projector designed by Carl Zeiss of Munich, a very complex instrument which reproduces the most intricate phenomena of the heavens.

Lectures describing these phenomena are given each week day at eleven in the morning and three in the afternoon and at three and four o'clock on Sundays. To enter the great domed room in twilight with the glow of the setting sun over the famous skyline of Chicago, see the darkness settle down and one by one the stars come out until the whole constellation of the heavens is shown and listen to Prof. Fox's ex-

planation of the constellations is an experience not to be missed. In summer additional lectures are given on week-day afternoons and evenings. Since the opening of the Planetarium on May 12th, 1930 over a million people have visited the building and attended the lectures, the average daily attendance for the first eighteen months having been 1951. One should allow at least two hours for a visit to this building as the lecture takes a little over an hour and the collection of antique astronomical instruments in the corridors encircling the great hall is as fine as any in the world. This collection was begun by the Strozzi family of Florence some four hundred years ago and has been added to in the intervening centuries. The collection, consisting of about 600 pieces, and containing astrolabes, nocturnals, armillae, globes, sundials and early telescopes made by the master craftsmen of the 15th, 16th, 17th and 18th centuries, is of marvelous artistic beauty of workmanship and design.

Besides the group of museums just mentioned there are two others which should be visited; they are the Rosenwald Technical Museum on the south side in Jackson Park and the Chicago Historical Society to the north in Lincoln Park at the corner of North Clark Street and North Avenue. The Rosenwald Museum is housed in what many critics consider the most beautiful building in the United States, the old Palace of Fine Arts of the Columbian Exposition of 1893. Through the efforts of the Commercial Club and the Chicago Chapter of the American Institute of Archi-

tects, this work of art has been preserved for posterity. It was erected in 1892, the design of the late Charles B. Atwood, to house the treasures of art from all countries and while the structure was fireproof the exterior was covered with stucco like the other exposition buildings. At the close of the World's Fair it was taken over by the Field Museum of Natural History and was so occupied until the completion of the permanent museum building on Roosevelt Road. In the meantime the stucco covering was peeling off and after the Field Museum moved no care was given to the building. At one time the South Park Board decided to tear it down, deeming that it had become dangerous. This proposal aroused a storm of protest from all artistic organizations in Chicago and from many others. Jay Hambige of Yale, who is a recognized authority on Greece, declared that even in its ruined state it was, next to the Parthenon, the most perfect expression of Greek architecture in the world. The Chicago Chapter of the American Institute of Architects under the leadership of President Granger, backed by the Illinois Society of Architects, the state organization, started an active campaign for its preservation. The Arche Club, a woman's organization on the south side under the leadership of Mrs. Albion W. Headburg, its president, raised enough money to restore the east pavilion so that the generation which had come to maturity since the World's Fair of '93 might realize the exquisite beauty of the building. The South Park Board still advocated its

demolition because they insisted there was no longer any use for it and the expense of upkeep was too great for their board to assume. Then the late Julius Rosenwald, the philanthropist, announced his intention to give to the city a Museum of Industrial Art which should equal, if not surpass, the two great ones in Vienna and Munich. Mr. Rosenwald's gift settled the question. The Commercial Club, the most important organization in the city, came forward to back the architects as it had done in 1892 when Mr. Burnham proposed his "Plan of Chicago." Mr. Rosenwald accepted the idea of locating his museum in this famous building and the project was assured. The original drawings of the building were in the possession of Graham, Anderson, Probst and White, the successors of Burnham and Atwood the original architects, and to them was entrusted the task of *exactly* restoring this masterpiece of classical architecture using Indiana limestone for the exterior and remodelling the interior to conform to the requirements of Mr. Rosenwald's gift. It is expected that by the 1st of June 1933, when the Century of Progress opens its gates to the world, the Rosenwald Museum will also be ready to open its doors.

The latest addition to Chicago's list of Museums is the Historical Society which early in 1932 moved into its new quarters in Lincoln Park. This building is of brick and marble in the Georgian style, also the work of Messrs. Graham, Anderson, Probst and White. To anyone interested in the story of the colonization of

the Mississippi valley and the early history of Illinois and Chicago a visit to this building will prove intensely interesting. Here may be seen manuscripts and historical documents, photographs of Chicago before the fire, many historical portraits, old furniture and costumes and one of the finest collections of Lincolniana in the country.

Besides these there are other museums and collections of interest to the Chicagoan but those described are the most noteworthy and important and it is time to consider some of the other cultural attractions of the city.

It is to the genius and perseverance of Theodore Thomas that Chicago owes her preëminence in the musical world. Back in the '80's before the Columbian Exposition was thought of, Thomas used to visit the city every year, bringing his orchestra from New York. Each year he gave a series of concerts in the old Exposition Building which stood on the Lake Front where the Art Institute now stands. During these visits Mr. Thomas made many warm friends among the cultivated people of Chicago and when the World's Fair project was successfully launched it was determined to give concerts all through the summer and Mr. Thomas was made Musical Director of the Fair. This was the real beginning of the world famous Chicago orchestra. The concerts during the Fair were so successful that quite a musical coterie had grown up in the city and a group of distinguished men and women felt that the time had come for Chicago

to have an orchestra of her own so, in the autumn of 1893, the Chicago Orchestra Association was formed and Mr. Thomas was made conductor with authority to build up the finest possible orchestra. This he proceeded to do and his struggles until his death in 1904 were against heavy odds and grave financial difficulties but he never lost courage and his friends always rallied to his support. For a number of years the concerts were held on Friday afternoons and Saturday evenings in the Auditorium, than which there is no more perfect place in America in which to listen to music, but it was felt that the Auditorium was really too large a hall for the perfect presentation of orchestra music so in 1903 and 1904 the present orchestra building on Michigan Avenue between Adams and Jackson Streets was built. This temple of music was designed by Daniel H. Burnham who was Theodore Thomas' devoted friend and put himself into the creation of this memorial to America's first musical genius. In addition to the Orchestra Hall itself the building houses the Theodore Thomas Memorial Library and is the center of many musical festivities. On the top floor of this building is located the Cliff Dwellers Club which was founded by Hamlin Garland and a group of his close friends on the lines of the famous Player's Club of New York. Most of the artists, musicians, writers, architects and other professional men are members of this club and here is where every visitor distinguished in literature and the arts is always entertained in some informal and

amusing way. After the death of Mr. Thomas, Mr. Frederick A. Stock, who had long been associated with Mr. Thomas in the building of the orchestra, was unanimously chosen conductor and under his able and self-sacrificing leadership the orchestra has become one of the three great orchestras of America, the other two being the Boston Symphony and the Philadelphia Orchestra. Among these three no one can be said to surpass the other. The orchestra has now become so firmly entrenched in the affections of the people of Chicago that seats for the Friday concerts are valued family possessions handed down from generation to generation and subscribed to in advance. Each Friday the outer foyer is filled with people eager to buy seats which subscribers may turn in. Two years ago the concerts on Saturday evenings were given up in favor of Thursday evenings. In 1926 the demand for afternoon concerts became so great that an additional series was offered on Tuesday afternoons and annual subscribers for these concerts were immediately found so that these concerts continue to be a regular feature of the orchestra program.

Symphony orchestra concerts are also given every Sunday afternoon from October to April in Fullerton Hall of the Art Institute at 3:15 under the direction of George Dasch, admission 25 cents.

In Orchestra Hall in the Orchestra Building many special concerts and recitals are held throughout the year and here is where Chicagoans have the privilege of listening to the world's greatest virtuosos.

From its early days the word "Opera" has had a great allure for the citizens of Chicago. When the Auditorium was completed in 1888 Chicago had the finest opera house on the North American continent and to the operatic stars as well as to the real lovers of music the Auditorium is still the perfect place for opera to be given. Ever since the World's Fair of 1893 Chicago has had its regular opera season with performances by the Metropolitan Opera Company of New York, the San Carlo Opera Company and other travelling companies but the music lovers of the city grew tired of having to depend upon visiting companies and determined to have an opera of their own. In 1889 the Chicago Opera Association was founded and within a few years was actively functioning. In this company many of the greatest operatic favorites of America, such as Mary Garden, Lina Cavallieri and Muratore, first achieved fame. In spite of financial difficulties generous guarantors who loved opera were found to meet the deficits and the fame of Chicago Opera spread all over the country so that after the Chicago season was over a tour through our greater cities became an annual event. When the Civic Opera Association was formed in 1922, Mr. Samuel Insull, who was the most generous contributor to its support, decided that the opera needed a new home, a building of its very own, which would house not only the Civic Opera and a Civic Theater devoted to the production of classical plays but would also greatly reduce, if not entirely wipe out,

the annual deficit through rentals from tenants in the building. With this idea in mind the splendid Civic Opera Building at 20 North Wacker Drive was designed and erected by Messrs. Graham, Anderson, Probst and White. This building, rising right out of the river between Madison and Washington streets is as much a monument to 20th Century Chicago as was the more beautiful Auditorium building designed by Louis Sullivan in 1886. Chicago has had two seasons of opera in the new building, the season of 1931-32 being, in spite of the depression, the most brilliant season of its career. The tragic collapse of the Insull fortune in the spring of 1932 necessitated the disbanding of the existing company. What will be the future of the Civic Opera is not yet determined but we may rest assured that with two of the finest opera houses in America at its command and its "I will" spirit Chicago will have opera not only during the Century of Progress but also through the years to come—and it will be Grand Opera in every meaning of that word. For the past twenty years Chicago has had a season of summer opera which is unique and unparalleled. A cultivated citizen, familiar with opera throughout Europe and America, a personal friend of all the great artists of the world, Mr. Louis Eckstein, determined, on his own initiative, to give to the city which he loves the novel attraction of opera out of doors. He purchased a beautifully wooded tract of land along the Chicago and Northwestern Railway five miles south of Highland Park

and erected a pavilion in the woods, covered by a roof but open on all sides and equipped with a stage of sufficient size for the production of the finest operas. Here he has for twenty years assembled the greatest stars from the Metropolitan and Chicago Companies, the Opera Comique of Paris and other European Companies and given to the people of Chicago and adjacent cities, at a minimum price, such operatic performances as are given nowhere else in the world. The Chicago Orchestra accompanies these performances and nowhere else can the lover of music and of all beauty spend a summer evening so delightfully as attending a performance of the Ravinia Opera. Special trains from the Chicago and Northwestern Railway Station and by the North Shore Electric Line carry one direct to Ravinia Park and immediately after the performance convey one back to the city in the shortest possible time. Delightful as the Ravinia Opera has been in the past Mr. Eckstein promises that the season of '33 during the Century of Progress Exposition will surpass anything that has gone before.

In Chicago perhaps more than in any other American city do the libraries play a vital part in the cultural life of the masses of the people. The main Public Library, occupying the block on Michigan Avenue between Washington and Randolph streets, is a massive structure in the Renaissance Style designed by Messrs. Shepley, Rutan and Coolidge. Every portion of this great building is open to and

used by the public. On Saturday afternoons the building is more crowded than State Street in the shopping district on bargain days. The line of people at the delivery desks resembles the line at a theater ticket window before a featured opening. Every seat at every desk in the reference room is occupied and the great reading room is crowded with people representing every class in the cosmopolitan population of the city. In 1930, 14,000,000 books were in circulation. This remarkable achievement is due to the untiring efforts of its librarian, Carl B. Roden. The library, which was first started in 1841, has had a chequered career until it was installed in its present quarters in October, 1897. At the time of the Great Fire all of its books and records were destroyed. After the fire, men were absorbed in other things than libraries but there were two men in the Chicago of those days who felt that a library was one of the essentials of a civilized community. They were Thomas D. Louther and an Englishman named John Robson. Robson went back to England in the hope of obtaining a new set of British patent reports, which were considered of great value in those days. While there he got into contact with Thomas Hughes, a member of Parliament and author of that best loved of school stories, "Tom Brown at Rugby." Hughes became greatly interested in the situation in Chicago and started a movement to secure gifts of books and money for the upbuilding of the struggling library. Carlyle, Disraeli, Tennyson and even Queen

Victoria herself presented books and today the label in some treasured volume reads

PRESENTED TO
THE CITY OF CHICAGO
TOWARDS THE FORMATION OF A FREE LIBRARY AFTER THE
GREAT FIRE OF 1871
AS A MARK OF ENGLISH SYMPATHY
BY
HER MAJESTY, THE QUEEN VICTORIA

These are the books which the mountebank Mayor, William Hale Thompson, wished to have publicly burned when he was waging war so strenuously against King George in 1926. The interior of the main library building is worthy of a visit aside from its human interest because of its splendid mosaic work "the most extensive piece of wall mosaic undertaken since the decoration of the Cathedral of Monreale, Sicily, in the thirteenth century." Besides this main library building there are forty-five branch libraries in different sections of the city. Directly across Randolph Street from the north entrance to the Public Library is another library of a very different character, the John Crerar Library of scientific and technical literature. Mr. Christian J. Bay is the Librarian. Any worth while publication on scientific or technical subjects will be found in the Crerar library within a week after its publication.

Another reference library of national fame, the Newberry, is located in the near north side on Dear-

born Street, facing Washington Square, the gathering place of the Reds of Chicago who here hold forth with as much freedom as do their brothers in Hyde Park in London. This library, the gift of William L. Newberry, is housed in an impressive granite building in the Romanesque style designed by Henry Ives Cobb. It was completed and opened to the public at the time of the World's Fair in 1893 and is concentrated on the humanities and upon history. Edward Everett Ayer, who did so much for the building up of the collections in the Field Museum, in 1911 presented to the Newberry Library his collection of more than forty thousand items containing all of the standard works about Columbus, including the 15th and 16th editions of his famous "Letter," the 16th century edition of Orvieto, several editions of Peter Martyr and LasCasas, records of Hennepin, Champaign, Captain John Smith, Lewis and Clark and the "Jesuit Relations," as well as the most valuable records of the customs, religion, language and history of the original American Indians. There are also valuable paintings and drawings and specimens of Indian Art in the Ayer collection.

Other noted collections in the Newberry Library are the Pierce Butler collection of more than 8000 volumes containing 306 books printed before 1500 A.D.; the Bonaparte collection of linguistics of 18,000 volumes assembled by Prince Louis-Lucien Bonaparte, a nephew of Napoleon; the East Asiatic collection of many volumes in different oriental

languages upon religion, philosophy, literature and art. The Newberry Library is a treasure house of rare books, manuscripts and prints and is always open to the public who are cordially welcomed by the Librarian, Mr. George B. Utley, and his associates.

In this chapter, which has already grown too long, an attempt has been made to pick out for the visitor within our gates some of the institutions in which the city takes greatest pride. Besides those already mentioned there are many others which are distinctly cultural in what they show and teach, such as the Academy of Science in Lincoln Park, the School of Domestic Arts and Science at Belden Avenue and North Clark Street, the new Zoo at Riverside, the Social Settlements and the wonderful play grounds in the congested districts. Every visitor should visit at least one of these playgrounds and see one of its beautiful and well equipped field houses to learn what the city is doing for the families of the thousands of foreigners within our gates. A sensational press for the past ten years has gloried in lurid accounts of Chicago gangdom but does not tell the world that in Chicago are nine universities, nine theological seminaries, seven law schools, five schools of commerce, five of medicine and three of dentistry. In another chapter will be told the story of the parks, the social centers and other things about which the true Chicagoan thinks more and talks less than he does of the wheels of industry and commerce.

CHAPTER V

Chicago Architecture

ALONE among the world's great cities, Chicago has no architectural monuments of the past to tell the story of her early beginnings. The great fire of 1871 swept the terrain clean and the city began to rebuild at a time when, throughout the world, the architectural profession had sunk to its lowest depths.

Even in France and Italy, with the imperishable monuments of a glorious past to inspire them, the architects of the early 70's produced nothing but atrocities. At that time in America, the "Eastlake" style was the vogue and it inspired the buildings of the Centennial Exposition of 1876 of which the less said the better.

It was at this period that Chicago was forced to rebuild. The city was new and the men who flocked there after the fire from all parts of the east were young and full of energy and enthusiasm. They had no tradition to follow and time was the essence of this contract. Small wonder then that the buildings erected in the years immediately after the fire had little about them to appeal to the æsthetic sense

CHICAGO TOWERS

of the community. Life in America moves at such terrific speed that buildings become "old" almost as soon as they are occupied and in a few years, generally within a generation, they are demolished to make room for something "bigger and better" which phrase literally means productive of larger income for the owners.

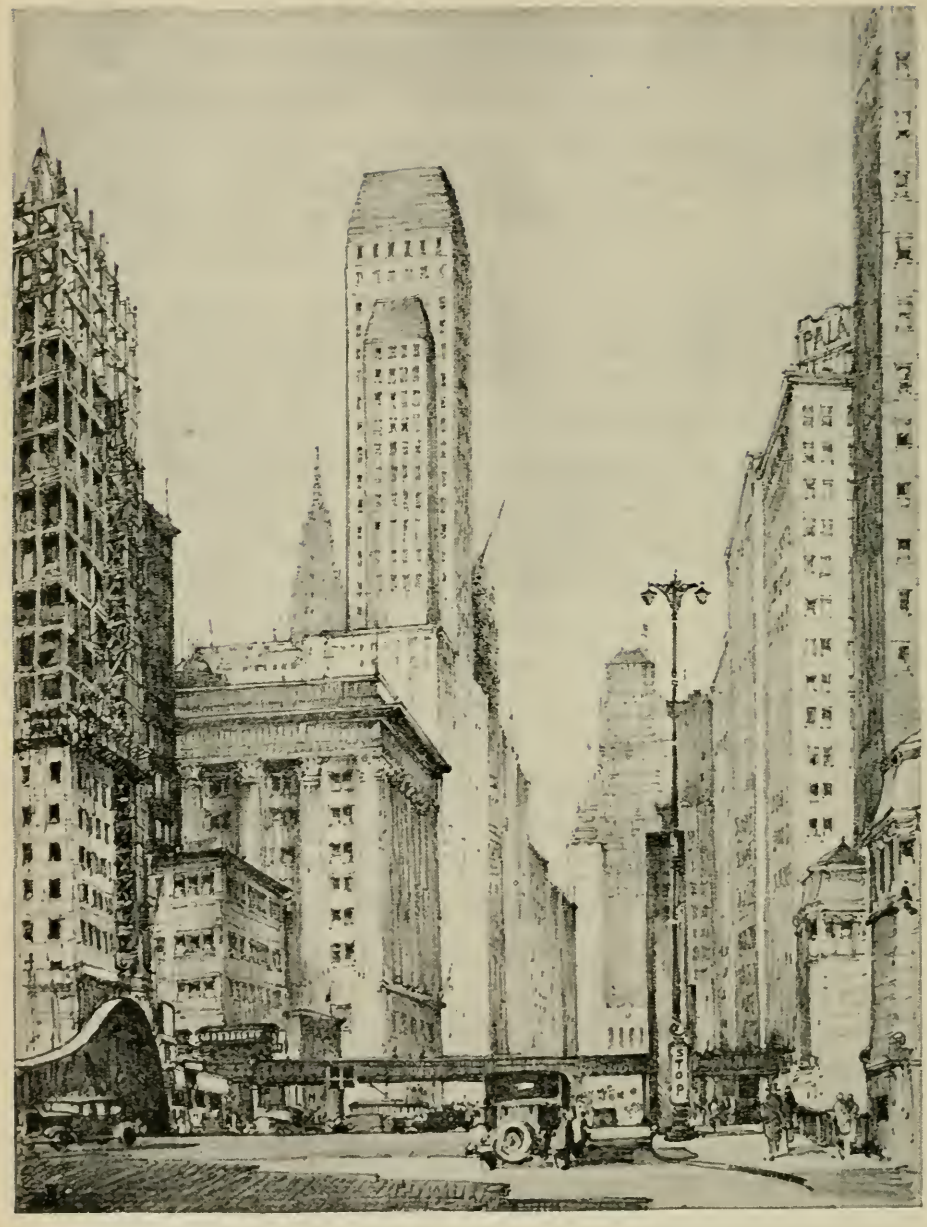
Chicago is particularly ruthless in the way in which she has destroyed some of the choicest monuments of her too brief past and yet the architecture of Chicago has had a profound influence upon the architecture of the entire country because of the men who chose this city as the field in which to practice their profession. The architects of the east have also had a share in the creation of Chicago architecture, notably Henry Hobson Richardson of Boston who, in the 80's had reached the zenith of his career which was, for his country, so tragically ended in 1886 by his premature death. His great wholesale warehouse for Marshall Field & Company which occupied an entire block on Adams Street between Wells and Franklin was a monument which no European city would have allowed to be destroyed but when Marshall Field & Company moved into larger quarters in the Merchandise Mart, this beautiful building, instead of being adapted to other purposes for which it was well suited, was leveled to the ground and its area is given over to a "parking space" for automobiles. Such is progress, the motor is the symbol of our day and its wants must

be supplied! The Field building had been erected before the era of caisson foundations and steel frame construction and its height could not be increased, so in an era of the super-skyscrapers which, happily, seems to have reached its saturation point, it had to go. Among the many followers of Richardson throughout the country the most talented and original was John Wellborn Root of the then young firm of Burnham and Root. Like Richardson, he died in the very hey-day of his creative genius but many of the buildings which he designed are still standing.

Of all his creations I like to think that the one which he perhaps loved best and put most of himself into was the "temple" which the Woman's Christian Temperance Union erected as a memorial to Frances Willard whose life had been dedicated to their cause. This building stood at the southwest corner of LaSalle and Monroe Streets and was so beautiful that it was lovingly spoken of by the women of the country as "The House Beautiful." When our "noble experiment," the 18th Amendment to the Constitution, had successfully wiped out most of Miss Willard's work and set the cause of real temperance back about fifty years this beautiful structure had to go because the W. C. T. U. could no longer maintain it. The new Stock Exchange Building by Graham, Anderson, Probst and White now occupies its site and the interior halls of this new building are well worth seeing as examples of the modern trend of our day. Few people realize that the "sky-

scraper," which is America's special pride, owes its existence to the discoveries of two devoted Chicagoans, Major William LeBaron Jenney and Colonel William Holabird but that is a well known fact for these men invented what is known as "steel frame construction" making it possible to go to any height because the exterior walls are merely coverings and not in any way self-supporting. The last tall building with self-supporting walls to be erected in America was the Monadnock Building on Jackson Boulevard and Dearborn Street. This building rising from the sidewalk like an Egyptian pylon with slightly tapering walls and not an inch of ornament is a lasting tribute to the genius of John Root and, in spite of or perhaps because of its extreme simplicity continues to dominate the district in which it stands. When, in 1891, the firm of Burnham and Root completed the Masonic Temple (now known as the Capitol Building) at State and Randolph streets, the architectural world was aghast. Twenty stories high! impossible! Visitors came from all over America to view this "tallest building in the world." Now we have the Empire State nearly a hundred stories high!

There were architectural giants in Chicago in the 80's and early 90's and some of their monuments remain. It was in this period that Burnham and Root created the Rookery at LaSalle and Adams streets and I think this building shows perfectly the freedom and originality of John Root's mind. He loved



LASALLE STREET

Richardson and followed in his trail, but he was on the way towards creating a style which was reminiscent of Romanesque, but so fluid and so free that it had endless possibilities of growth. When I pass the Rookery and stop, as I almost always do, I wonder whether, if it were human, it would not often smile happily to itself as it quietly looks upon all the buildings around it, so much loftier in the number of their stories but only in their stories after all.

LaSalle Street, the Wall Street of the West, is Chicago's most interesting canyon and represents the city's money power. Beginning at the river and walking south one must visit the LaSalle-Wacker Building, on the east side at Wacker Drive, designed by Andrew Rebori, as a typical example of the current modern style. On the opposite side of the street at the corner of Randolph is the huge Burnham Building by the Burnham Brothers, sons of the great Daniel Burnham, who are following in their father's footsteps. Filling the entire block through to Clark Street between Randolph and Washington stands the huge City and County Building, a gigantesque adaption of the classic style, by Holabird and Root. This building shows the folly of trying to adapt the classic orders to the modern steel construction and is probably the last great municipal building outside of Washington, D. C. which will be erected in that style.

Across Washington Street from the City and County Building, on the east side of LaSalle Street

is the new Foreman Bank Building, in my judgment one of the finest of the super-skyscrapers. Designed by Graham, Anderson, Probst and White it is a distinct departure from their typical pseudo-classic office buildings of which two of the finest examples are the Continental-Illinois Building and the Federal Reserve Bank which balance each other at the south end of "The Street" and stand as monuments of financial strength. The Foreman Building is modern in the best sense of the word and shows that these most conservative of architects have felt the urge of the spirit of our day.

Immediately south of the Foreman Building and of equal size is No. 1 North LaSalle by K. M. Vitzthum & Company and across from No. 1 on the corner of Madison Street is the exotic Hotel LaSalle, very French in feeling and looking quite lost among the solid structures of high finance. This building, designed by Holabird and Root at a time when everything had to smell of Paris to claim recognition, is a hostelry of high type with many excellent restaurants within, and is a gathering place of local societies and clubs for weekly meetings. Just north of it on the west side of the street is the building which Louis Sullivan designed for the Stock Exchange and which is now an office building. This building is worthy of study because it shows Sullivan's marvellous feeling for the design and placing of ornament. On the corner of Adams Street opposite the old Continental Bank building stands the

Rookery, already spoken of. Then come the two mammoth banks with their balancing porticos. The great banking room of the Continental-Illinois Bank and Trust Company is one of the noble rooms in America and Jules Guerin's murals which decorate the clerestory, are paintings of rare beauty. The whole street from the river to Jackson Boulevard is typical of the strength and solidity of Chicago and is dominated by the towering Board of Trade, the grain market of the world and one of the world's most impressive structures. This building is one of the most recent creations of the young firm of Holabird and Root and both members of the firm have an architectural heritage, John Augur Holabird being the son of Col. William Holabird, one of the originators of the skyscraper, and John Root the son of the genius whose name he bears. In the making of the Chicago of today these two young men have played an imperishable part as we shall see in our inspection of Chicago architecture. The Board of Trade Building 52 stories high, is wholly modern within and without and occupies an unparalleled situation in the city at the head of its most important business street. At the apex of the tower gleams John Storr's symbolic statue of Ceres, the goddess of the grain which feeds the world. The great trading room occupying the entire Jackson Boulevard frontage of the building on the main floor is the grandest room in the city. It is 45 feet wide without a column in it and in height is equivalent to five

stories. The walls are wainscoted from floor to ceiling in African Mahogany treated in a novel and original manner so as to accentuate the height. Note the treatment of the ceiling, the lighting fixtures and the design of the floor. When, in 1930, the author of this book delivered a lecture on Modern American Architecture illustrated with views of the most distinguished buildings in the United States before the National Association of Architects and Engineers in Vienna, the consensus of opinion among these Austrian architects was that the Chicago Board of Trade, *The Daily News* Building and the Palmolive Building were the finest examples of modern architecture shown and all were designed in the office of Holabird and Root. Before leaving the Board of Trade one should visit the offices of the officials of the Board, examine the lobbies and corridors, note the treatment of the elevator doors and especially the electric lighting.

One new building on LaSalle Street which I have not yet mentioned because it is not yet completed is the new Field Building across Adams Street from the Rookery. This building, by Graham, Anderson, Probst and White shows their complete conversion to the modern manner. When completed it will be one of the largest buildings in the city but at present the LaSalle Street facade is the only one finished. The treatment of this facade, utterly devoid of ornament, telling exactly what it is, a business block and nothing more, is a shining example

of the beauty of Ruskin's "Lamp of Truth" and the handling of the structural materials is masterly and worthy of careful study.

Let us now retrace our steps on LaSalle Street and turn west at Madison and walk towards the river. Between Market Street and the river rises to dizzy heights the new home of the Civic Opera which has been already mentioned in a previous chapter. The visitor should see the foyers and grand stairway and also the interior of the opera auditorium which is totally different in form from any other large opera house in the world, the usual horseshoe of boxes having been omitted. The stage equipment is most complete and capable of producing magnificent scenic effects. In the north end of the building is the Civic Theatre where only the best of plays are given by a stock company throughout the theatrical season. One should also visit the exhibition rooms of the Electrical Association and be shown all the latest electrical inventions. On the 38th floor of the Tower is the Electric Club a favorite gathering place of electrical engineers and their guests as well as other tenants of this mammoth building for lunches and dinners. Ladies are admitted to this beautiful club in the evening and the views of Chicago and her surroundings from the many windows of the Electric Club are unsurpassed from any other point. The finest view of the exterior of the opera building, which was designed by Graham, Anderson, Probst and White, is from the west end of Madison

Street Bridge, or from the speed boats in the river.

Directly across the river from the Opera house, occupying a whole block along the river from Madison to Washington Streets is, to my mind, the most distinguished of the city's newer buildings, the new home of the *Chicago Daily News* designed by Holabird and Root. This building sets back from the river upon a great terrace from which one looks down upon the water. During the summer months open air concerts are given on this terrace where as many as 5,000 people can listen to fine music, orchestral and vocal, and enjoy the mystery and beauty of the summer night.

The design of this building is absolutely modern and yet it is as "classic" as the Parthenon in the simplicity of its proportions. What little sculptured ornament is used is all symbolical and beautifully placed. The main architectural feature of the terrace facade is a great fountain emptying into a basin and by the splash of its waters tempering the heat of the summer sun. The special feature of the interior of this building is the lofty corridor at the south end of the building which is connected with the Northwestern Railway Station by a bridge over Canal Street and is daily used by hundreds of thousands of suburbanites coming and going on their daily grind. This corridor is lined with high class shops and its ceiling is decorated with a symbolic modernistic painting by John Norton. The Northwestern Terminal across Canal Street from the *News*

Building was the first of the monumental terminals to be built in Chicago, designed by Messrs. Frost and Granger in 1908 after months of careful study of the great terminals of Europe. Its main waiting room, on the track level floor, was the first example of the use of materials and ornament in what is now called the modern manner. From the Northwestern Station it is a short walk south along Canal Street to the Union Station which is marked by lofty buildings on both sides of Canal Street but the station itself is wholly below the street level and is approached by ramps for both pedestrians and motor vehicles much in the manner of the Pennsylvania Terminal in New York.

The concourse between Canal Street and the river is the most interesting part of this largest of Chicago Terminals and is a very frank adaptation of the one in New York. Both of these great concourses show the beauty to be attained by the use of steel without any embellishments, expressing itself in stark simplicity. Coming out of the Union Station concourse by the ramp at the southeast corner we are on the Jackson Boulevard Bridge. Directly in front of us to the south rises the new United States Post Office which was designed by Messrs. Graham, Anderson, Probst and White who designed the Union Station. This new Post Office just completed adds one more monument to the transformation of the Chicago River.

Crossing the Jackson Bridge one gets a superb

view of the opera and *Daily News* Buildings facing each other three blocks further north. Jackson Boulevard from the river to Michigan Avenue is another handsome street. Walking east to Michigan one passes two modern office buildings on the north and south corners of Franklin, then the abandoned office building of the Chicago and Northwestern Railway, a dignified granite structure, the gleaming white Insurance Exchange, the two great bank buildings of the Federal Reserve and the Continental-Illinois Bank and Trust Company.

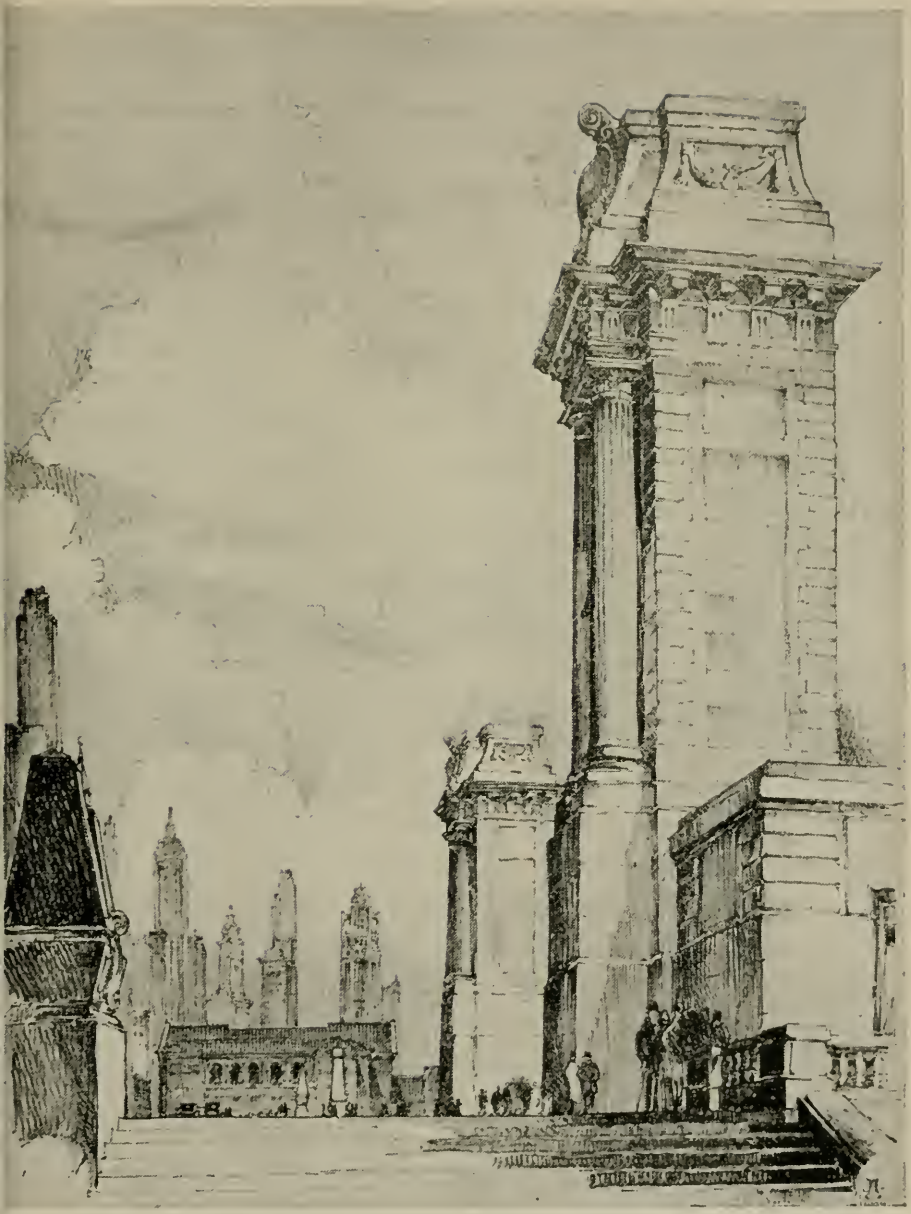
Occupying the entire block between Clark and Dearborn streets stands the post office which was designed by Henry Ives Cobb and erected during the World's Fair of 1893. This curious adaptation of Roman architecture surmounted by its gilded dome was, at the time of its erection, supposed to symbolize the dignity and power of the Federal Government and be amply large to meet the demands of the growing city for postal service for all time. Forty years slip by very rapidly in America and when Chicago is preparing for another great exhibition, Uncle Sam is supplying her with another post office, one wonders how long the new one will be sufficient for the city's needs. Across Jackson Boulevard from the post office is the Monadnock, already described and west of it the beautiful new building of the Union League Club. This new building supplanted a picturesque structure designed by W. L. B. Jenney who invented the skyscraper, and

was for many years the national headquarters of the Republican Party in Chicago. It was fitting that Major Jenney's successors, Messrs. Mundie and Jensen should have been chosen to design the new Union League and carry on its fine tradition. All of the fine paintings and the portraits of the great leaders in the Civil War and in Republican politics which hung in the old Union League are much better displayed in this handsome new building. It is worth while to stop and study the faces of these leaders of the generation just passed that we may better understand our country.

Continuing our eastward walk we cross State Street, the department store center, then Wabash Avenue so disfigured by the horrible elevated structure. On opposite corners of Wabash and Jackson, stand on the southwest corner Kimball Hall, an interesting design, and on the northeast the great building of the Lyon and Healy Company, makers of pianos and purveyors of everything musical. These two buildings form quite a musician's center. In Kimball Hall are numerous concert rooms where all kinds of recitals are given during the winter months. Midway between Wabash and Michigan on the south side of the street is the Illinois Theatre, designed by Messrs. Marshall and Fox over twenty years ago. Since then Chicago has built many more theatres and these same architects have contributed to their creation, as in the Blackstone Theater, but none of the newer ones compare to the Illinois in

distinction and charm. It is like a bit from old London quietly set down in the bustling metropolis of the west. Now we come to Michigan Avenue, Chicago's pride and joy and one of the great streets of the world. On the north side of the street at Michigan rises a huge box-like structure of gleaming white terra cotta, impressive because of its tremendous mass. This was the first of the giant office buildings to be erected on Michigan Avenue and marked a new experiment. It is called the Railway Exchange and was intended to house the general offices of most of the railway systems entering Chicago. The builders of American railways have always prided themselves on being practical men opposed to frills and useless extravagances so they instructed their architects to design for them a building which should express the solidity and common sense of the railroad world. Their building should be efficient to the last degree, flooded with light and air and containing every mechanical contrivance which would aid to speed and thoroughness in the carrying on of their great business. Their architects did as they were commanded.

Shortly after the completion of the Railway Exchange the great French architectural critic, M. Berenson, was visiting Mr. Hutchinson, president of the Art Institute and was being shown through this latest triumph by one of the architects of the building in company with his host. Every detail was pointed out to the distinguished visitor, every me-



THE PYLONS TO THE OUTER DRIVE

chanical contrivance enthusiastically explained but still no comment until finally Mr. Berenson was, rather impatiently asked, What do you think of it? With a rather quizzical smile the Frenchman replied:

"Vraiment c'est magnifique mais
ce n'est pas l'architecture."

(Truly, it is magnificent, but it is not architecture). Mr. Berenson's criticism bore fruit. The Railway Exchange type was not repeated and some years later the same firm of architects designed the Straus Building directly opposite the Railway Exchange which is architecture with a capital A.

There is no better point from which to take in the panorama of Michigan Avenue than from the corner of Jackson Boulevard. Straight ahead is one of the many monumental bridges spanning the submerged Illinois Central Railroad tracks and leading into Grant Park the central point of Chicago's great park system which will be described in another chapter. Thirty years ago this park, which is considerably larger than Central Park, New York, was 75 percent under water. Now as we look to the south we see broad streets flanked with lines of elm trees rapidly approaching appreciable size, great stretches of lawn where millions of people are allowed to play, St. Gaudens' "Seated Lincoln" looking calmly to the south over the city which he loved and of whose future he had dreamed, the incomparable Buckingham Fountain, the Mestrovic statues marking the Congress Street entrance to the park, then the gleam-

ing Shedd Aquarium, beyond it the dome of the Planetarium, the stately façade of the Field Museum, the marble walls of the Stadium or Soldiers' Field and on beyond the dazzling colors of the buildings of the Century of Progress Exposition and still farther on the towering group of the Jackson Park apartment buildings, faintly visible against the sky. All this created within thirty years!

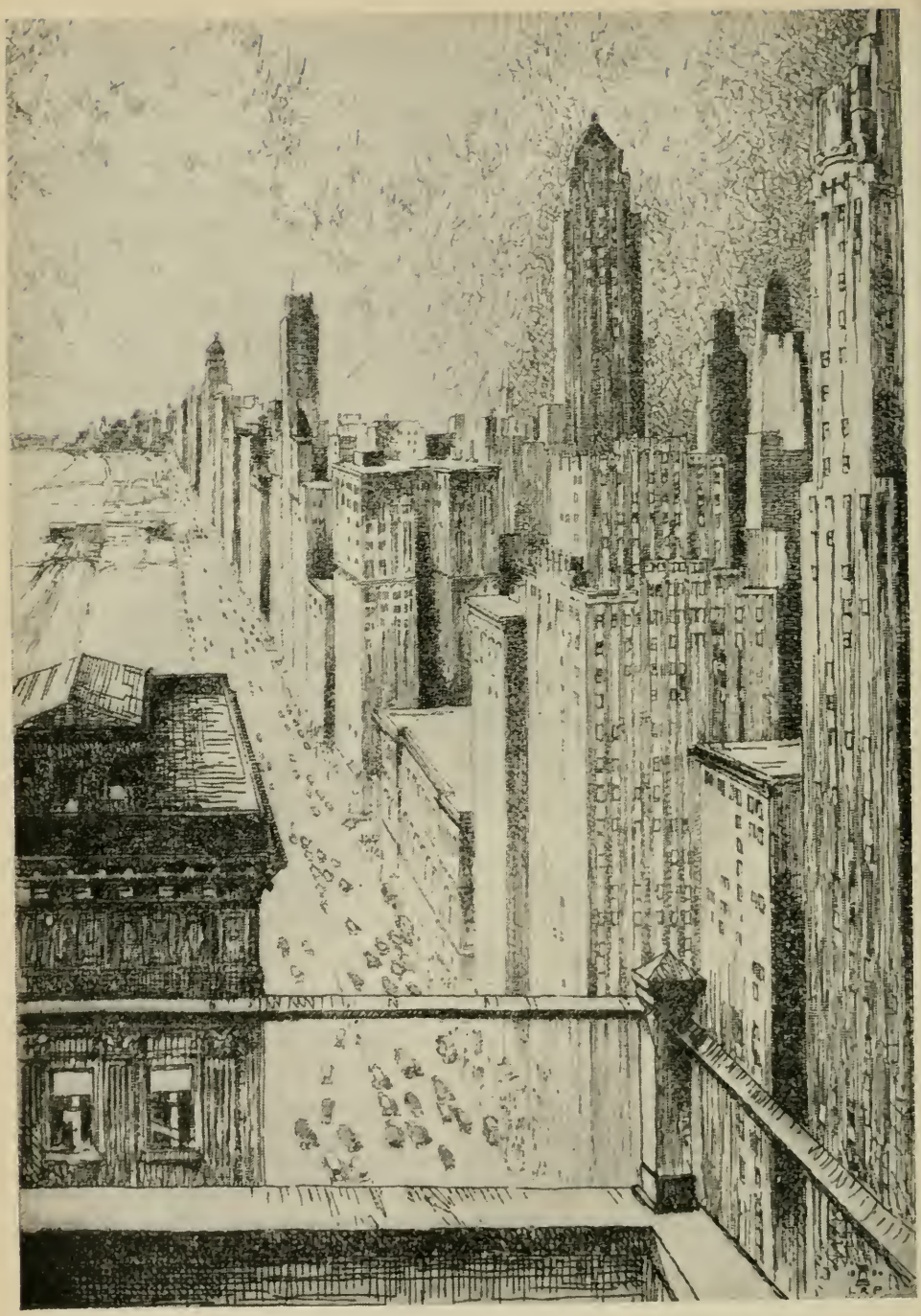
Turning north we see first the beautiful south façade of the Art Institute, in front of it Lorado Tafts' Fountain of Great Lakes and on the edge of the boulevard Albin Polasek's memorial to Theodore Thomas facing the realization of this great master's dream, Orchestra Hall. On the edge of the water is the naval armory, off to the northeast rise the towers of Northwestern University's McKinlock Campus group, and one catches a glimpse of the brilliant blue pyramidal top of the tower of the Furniture Mart; and to the east Lake Michigan, the great inland sea which made Chicago, whose waters cool her summers and temper her winters. It is to the lake that the Chicagoan ever turns for inspiration and relaxation, a jewel of ever changing color whose waters never cease beating in endless rhythm against her shores. From Jackson to Eleventh Street Michigan Avenue is lined with shops, offices and great hotels. At the corner of Van Buren is the Chicago Club and at the next corner the Auditorium, Hotel, Opera House and office building all in one. It was this building which first introduced to the world the genius of

Louis Sullivan, then associated with Dankmar Adler in the firm of Adler and Sullivan. Influenced by the then dominating power of H. H. Richardson, this great building is Romanesque in feeling but it is a different Romanesque from that of John Root or even of Richardson himself. There is a severity, a purity, a kind of austerity which suits the northern climate of Chicago. This is a noble building, in every sense of the word. When it was completed it was acclaimed by the architects of both east and west as America's greatest achievement to date.

Now, in this changing world, its fate hangs in the balance—perhaps it, too, must go, but while it still is with us let us go inside for here we learn to know Louis Sullivan, "in person." Examine the detail in columns, paneling and cornices in the foyer, the cafe and other public rooms, see the various dining rooms, particularly the great vaulted one on the top floor, all beautiful with a beauty wholly their own or, Louis Sullivan's; then visit the Auditorium, persuade some attendant to light it up (which is easily accomplished) here is the most perfect place in which to listen to music in America. All the world's greatest singers testify to that fact. On a night of Grand Opera the Auditorium is a scene of unparalleled brilliancy and beauty such as can never be achieved in the new Opera House on the river. In retaining the horseshoe plan of the European opera houses the architects felt that centuries had proved that this was the ideal form for a great

auditorium but that was as far as Sullivan would follow precedent. He knew the rightness of that form was fundamental, so accepted it, but when it came to clothing the form he did it in his own manner and today, we in Chicago who have seen our city grow until we fear for her future, still revel in the beauty which Sullivan created for us. Aside from opera the Auditorium has been the scene of many famous gatherings, here two presidents of the United States were nominated, here the Thomas orchestra began its distinguished career; here the greatest pageants have been given, here Pavlova and Mordkin danced and Maurice Gest produced "The Miracle." Let us hope the efforts of those citizens who are striving to preserve this great building may be crowned with success.

North of Jackson Street as far as Oak Street where it runs into the Lake Shore Drive, Michigan Avenue is a street of palaces, many of which are of marked architectural beauty. Grant Park extends to the north as far as Randolph Street; the only building in the Park, thanks to the devotion and persistence of Montgomery Ward, being the Art Institute opposite Adams Street. When the great Finnish architect, Eliel Saarinen visited Chicago as the guest of the Chicago *Tribune,* he was so impressed with the possibilities of Grant Park that he prepared a plan for its development which, if carried out, would have been the most beautiful city embellishment in the world. Because it called for the erection of two



MICHIGAN BOULEVARD

LOOKING SOUTH FROM THE TAVERN CLUB

museum buildings at the north end of the park it could not be carried out without special legislation from the Supreme Court, a tedious and costly proceeding, so it was not even considered by the City Plan Commission and Chicago lost one of her greatest opportunities. Among the most notable buildings on Michigan Avenue are the Peoples Gas Building at the corner of Adams Street, the exquisite Gothic home of the University Club at the corner of Monroe, the Willoughby Tower at Madison and the Peoples Bank Building at Washington Street. The entire block between Washington and Randolph is occupied by the Public Library.

Among these buildings, just mentioned, one should go through the University Club, designed by Messrs. Holabird and Root with Ralph Adams Cram of Boston as consulting architect. The great dining room on the 9th floor is inspiring in its noble proportions. The painted glass windows, where the coats of arms of all the universities of Europe and America are woven into an intricate design symbolizing the fruits of the Tree of Knowledge, are the work of Frederic Clay Bartlett and are worthy of study. Throughout the building are other specimens of Mr. Bartlett's work, in the lounge, the largest of the private dining rooms and especially in the ladies' dining room on the main floor. For the walls of this room Mr. Bartlett has painted on burlap copies of the famous Beauvais tapestries which Queen Matilda and her maids embroidered while her husband, Wil-

liam the Norman, was busy conquering and subduing England way back in the 11th Century. The roughness of the burlap upon which these copies are painted gives them the texture of real tapestry and in this quiet, but very popular gathering place for women, they are a constant joy to Chicagoans who may never have an opportunity to see the tapestries themselves.

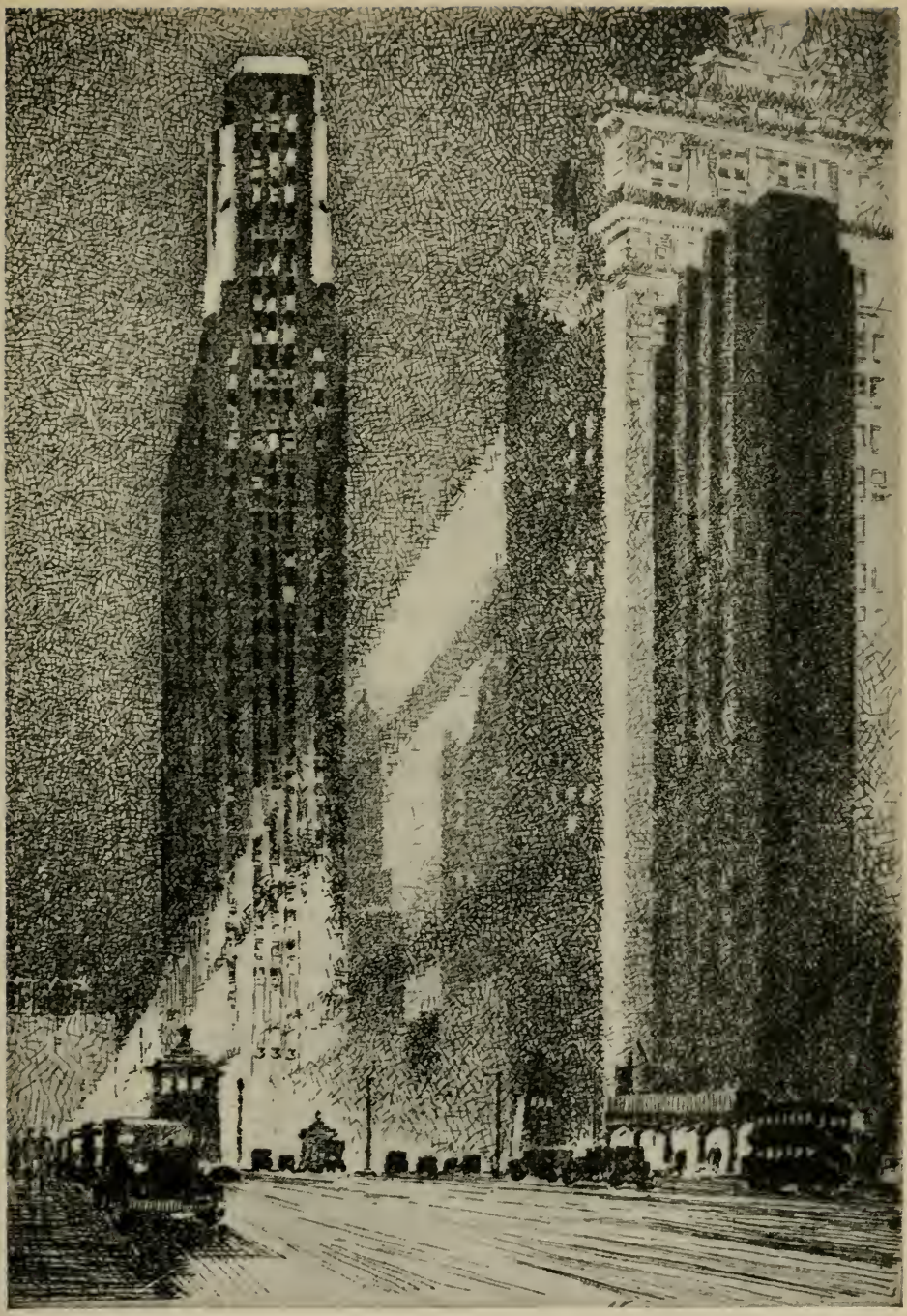
North of Randolph Street Michigan Avenue is an entirely new development since the war. Up to the opening of the Boulevard Bridge it was a narrow cobble-stoned street from Randolph to the old wooden Rush Street Bridge. The Burnham plan, which has been so faithfully carried out by the late Charles H. Wacker, called for the continuation of the great thoroughfare to the north on the lines it now occupies. By building a double decker bridge all the old heavy traffic is taken care of at the lower level and the boulevard sweeps across the river on to the north where it merges into the Lake Shore Drive and continues up into the beautiful north shore suburbs. The plaza at the bridge is the most spectacular point in Chicago and the buildings around this plaza are typical of the city as it is to be. South of the bridge on the east side of the street stands "333" a typically modern office building designed by Messrs. Holabird and Root. Owing to the curve in the street where it crosses the river the best view of "333" is from the north from where it, apparently, stops the vista as completely as the Board of Trade does LaSalle Street.

On the 25th floor of "333" is the Tavern, the most unique among Chicago Clubs which will be described later.

Directly across from "333" rises the great London Guarantee and Accident Building, surmounted by a clever reproduction of the Choragie Temple of Lysicrates in Athens. One doubts the appropriateness of Greek temples on top of American office buildings, but viewed from the Tavern Terrace twenty-five stories above the street level this little temple is a delight to the eye. In designing this building for an English Company Mr. Alfred Alschuler, one of the most brilliant architects of the modern school, has very happily introduced the London tradition into the American scene. Stretching away to the southwest from this point is Chicago's latest triumph in city planning, Wacker Drive following the river's edge to where the north and south branches of the river join. When a similar drive is completed on the north side of the river Chicagoans can boast of their river front with as much pride as the Parisians and Londoners boast of theirs. As soon as the bridge connecting the north and south outer drives is completed Wacker Drive will be extended east of Michigan Avenue as far as the water's edge.

Just north of the river on the east side of the street rises the truly beautiful *Tribune* Tower. This building designed by Messrs. Howells and Hood of New York is the result of a world wide architectural competition in which 350 designs were submitted

by architects from all over the world. The choice of the winner of this competition was a difficult one and when by the slow process of elimination it had narrowed down to two, the jury debated for 48 hours before reaching a decision. The chairman of the jury wanted the prize to go to Eliel Saarinen of Finland but when he found that the four other members of the jury preferred the Howells and Hood design he withdrew his objection and the decision of the award was made unanimous. In compliment to the beauty of his design Mr. Saarinen was brought to this country as the *Tribune's* guest and is now living in the outskirts of Detroit where he is building and organizing the famous Cranbrook School. Visitors are gladly shown over the *Tribune* Building and on clear days the view from the terrace at the top of the main structure should not be missed. As one strolls beneath the great flying buttresses (why buttresses in a steel framed structure?) one feels transported to some medieval spot and easily forgets, for the moment, the toil and turmoil of the city at his feet. Up here the waters of Lake Michigan seem as vast as the broad Atlantic, the shadows cast by the arched buttresses give a cloistered sense to one's nerves conducive to contemplation, a privilege alas! so seldom given to us Americans today. Coming out from the quiet of the *Tribune* Tower the glare of the city is, for a moment, dazzling but one soon gets into it again; looking around the most compelling sight is the Medinah Athletic Club just north of the



NORTH MICHIGAN AVENUE

Tribune. This super-skyscraper, designed by Alfred Alschlager is the last word in modern luxury. The directors of the club are generous in extending its privileges to strangers and visitors who want to see and taste the heights of luxury should avail themselves of the hospitality of the club. To swim in its marvelous pool, take sun baths on its hanging terraces or dine in its numerous restaurants will convince any skeptic that the ancient Romans had nothing on us.

Michigan Avenue from the Bridge to Oak Street is our street "de luxe." Here are shops for every taste and every purse. Diana Court on the corner of Ohio Street has already been described and there are other shops just as intriguing, especially those in the Palmolive Building, the farthest north and the most beautiful of the Michigan Avenue buildings. This building, by Holabird and Root, must be seen to be appreciated. Viewed from every side it is a triumph of simplicity of design, the simplicity of the ancient pyramids. On its top stands the Lindbergh light to guide travellers in the air, to the haven of the city. This great light sweeping calmly and majestically in its circle, spreading its rays over a radius of sixty miles is like an angel guarding the city, which so needs true guidance from the skies.

In jumping from the Medinah Athletic Club to the Palmolive Building we have passed over a monument to our past which constantly intrigues visitors from afar. That is the curious tower almost in the center

of the street at Chicago Avenue. This is the old water tower of the days before the fire. When Pine Street was widened and made into North Michigan Avenue it was proposed to demolish this tower but the local Chapter of the American Institute of Architects protested and their protest carried weight. This little tower may be a bit ridiculous but we Chicagoans love it and hope it will stand for many years to come. It gives its name to "Towerdom" where artists and musicians foregather and live, the real Bohemia of Chicago.

Just to the northwest of the Tower, at Pearson and Rush, one notices a slender Gothic flêche above the roofs of the surrounding houses which piques one's curiosity. Let us stroll over and see what it means. Here is the most picturesque group of Gothic buildings within the central city, the Quigley Preparatory Seminary built through the generosity of the Cudahy family in memory of the late Archbishop Quigley, according to the designs of Zachary Davis. The court is very reminiscent of the court in the famous Maison Jaques Coeur at Bourges in France. On the north end of the court is the library while clear across the south end is the chapel, said to be a copy of the Sainte Chapelle in Paris. It is the flêche on the chapel which first drew our attention to this group. One must reverently enter this chapel and sit in silence for a while to take in the delicacy of the architecture and the exquisite beauty of the windows which are the finest example of stained glass in the city.

Chicago, as a city, is painfully lacking in good ecclesiastical architecture, most of its churches having been built in the dreadful period of the 70's and 80's so that to run across a group like the Quigley Memorial is indeed a treat to the eyes.

In residential buildings she lags behind such cities as Washington and St. Louis but there are some houses of great architectural merit and in the new form of city residences, the great co-operative apartment, some of the most recent developments in Chicago are architecturally as beautiful as any to be found in either New York or Paris. The Lake Shore Drive is lined with residential apartments, most of the famous residences of a former day having been swept away. The old Potter Palmer Castle still remains as an example of what not to build in an American city. This building occupies a place of its own in the hearts of Chicagoans because of the beauty and graciousness of the late Mrs. Palmer, who for so many years reigned as undisputed leader, not only of society, but of all the city's cultural activities. During the Columbian Exposition of 1893 the Spanish Infanta was Mrs. Palmer's guest and the great rooms of the castle have been the scene of the most brilliant social gatherings the city has ever known. After her death, Mrs. Palmer's sceptre naturally descended to her distinguished daughter-in-law, the present Mrs. Potter Palmer whose husband, since the death of Charles Hutchinson, has been president of the Art Institute. Together these two young people

beautifully carry on a great tradition of gracious leadership but the march of progress in the form of the automobile with its gases and its noise have driven them from their former haunts, but not too far, for they now occupy an apartment of their own in one of the most beautiful of the new "co-operatives," 1301 Astor Street, designed by Philip Maher.

Before touching upon the apartment buildings let us go back to the Lake Shore Drive to point out to our visitors the few residences of distinction which still remain. At the corner of Pearson Street is the granite homestead of the pioneer merchant John V. Farwell and next to this on Pearson Street, the house of his brother, the late United States Senator, Charles B. Farwell. Today one of these residences is a lodging house and the other, the C. B. Farwell house, an excellent French Restaurant. When dining there one can see the fine old woodwork installed by Herter Brothers of New York who had become the vogue in America at that time because of their work in the Vanderbilt residences on Fifth Avenue. This house also could tell tales of social gayety when Senator Farwell's three beautiful daughters, Mrs. Reginald de Koven, Mrs. Robert G. McGann, and the late beloved Mrs. Hobart Chatfield-Taylor were the reigning belles of Chicago society. One of the joys of wandering in European cities is to pick out the houses where noted personages have lived their lives. Even Chicago, the infant among the world's great cities, has her famous houses, scenes of the social glories

of her brief past. Further up the drive on either side of quiet little Bellevue Place are two noted houses, the first one on the southern corner occupying the entire frontage between Oak Street and Bellevue Place was built by the late General Torrance for occupancy during the first World's Fair. After the Fair was over the General purchased from the German government the elaborate gates which guarded the entrance to the Imperial Exhibit at the Fair and set them up to guard his residence, enclosing the whole property with the high iron fence. Later, after the General's death, John D. Rockefeller purchased this property and gave it to his daughter, Mrs. Edith Rockefeller McCormick, who has so recently passed away, and it was in this great grey house that she dispensed her lavish hospitality.

Directly across Bellevue Place from the McCormick House stands a typically French Chateau designed by William Morris Hunt at the time he was planning similar palaces for New York's multimillionaires along Fifth Avenue and the Ocean Drive at Newport. While smaller than the Fifth Avenue Chateau of the late William K. Vanderbilt, which has succumbed to the advance of trade, it is an equally beautiful example of the architecture of the Francois I period. It was built for the late William Borden and is now occupied by his daughter-in-law, Mrs. Waller Borden, now Mrs. John Alden Carpenter, and is still the scene of many activities as Mrs. Carpenter is a leader in all that is cultural and worth

while in Chicago society. Bellevue Place has always been a favorite residential district and immediately west of the Borden Chateau, such is the incongruity of our American individualism, stands the most perfect piece of Georgian architecture in Chicago, the personal design of Charles McKim for his great friend, the late Bryan Lathrop. During Mr. Lathrop's lifetime this quiet, dignified house contained many art treasures, notably his famous collection of Whistler etchings. Today it is the home of the Fortnightly Club, the most truly highbrow of many women's organizations of this amazing city. The members of this club appreciate the architectural value of their home and all the necessary alterations to convert it from a residence to a club house were carried out by a former pupil of Charles McKim in the spirit of the original design. The Fortnightly, while exclusive is most hospitable, and visitors to the city are always made welcome within its doors. The only other great mansion left on the Drive is the beautiful Tudor Gothic Manor House of the late Richard T. Crane at the corner of North Avenue, looking over Lincoln Park. This house, designed by Shepley, Rutan and Coolidge is a veritable museum of art treasures collected from all over the world and its doors are frequently thrown open to the public for charitable and other entertainments.

Just back of the drive running south as far as Division Street is today the choicest residence district in the city. Astor, North State and Dearborn are

lined with individual houses of real architectural distinction but the co-operative apartment has invaded this choice district and doubtless more will come. The four most beautiful and socially important of these great buildings are 1260 and 1301 Astor Street diagonally opposite each other, both of these great caravansaries are designed by Philip Maher in the Modern style in a manner he has made his own; less "modern" architecturally but in a style more domestic and indicative of their character as homes are, 1325 Astor Street by Andrew Rebori and 1530 North State Parkway by Granger and Bollenbacher.

Farther up on the north side, north of Fullerton Avenue has recently grown up a new residential district where many Chicago notables have installed themselves. About twenty years ago a group of artistic people headed by Mrs. Sherfessee, who was then Mrs. Arthur Ryerson, a noted leader and patron of the arts, decided that they did not want to live in apartments, no matter how convenient these might be. They wanted homes of their very own where they might live their lives. They all knew European cities and they loved the seclusion of Chelsea in London so they commissioned the young firm of Dangler and Adler to design for them a group of houses which should be as charming as those along the famous Cheney Walk where Thomas Carlyle used to dwell. This group consisting of Mrs. Ryerson, whom all artists love, Abram Poole the portrait painter who

now lives in New York, Henry Dangler, the architect, since deceased but whose young partner, David Adler, has become internationally famous, and Ambrose Cramer, another young architect knew what they wanted and they got it. I know of no more charming group of small houses in any American city than this little group on Lakeview Avenue at the corner of Wrightwood. Such a group soon had many followers and now Lakeview Avenue is lined with lofty apartment buildings with distinguished occupants. Before leaving this choice residential district do not miss the Elks Memorial at the corner of Lakeview and Diversey Street. This beautiful building, designed by Tracy and Swartout of New York, is the national headquarters of the Benevolent Order of Elks and it deserves a somewhat lengthy visit because of the beauty of its lofty rooms and also because it contains the finest murals in Chicago, if not in all America, the great allegorical paintings by Eugene Savage which line the clerestory below the dome. Art students from all the schools frequent this building just to study the witchery of this master's art.

When forty years ago Chicago was planning her first World's Fair the exposition was located far to the south in Jackson Park and the social center was on the near south side in the district bounded by Thirty-first Street to the south, Michigan Avenue to the west, Sixteenth Street to the north and Lake Michigan on the east. Right through the center of

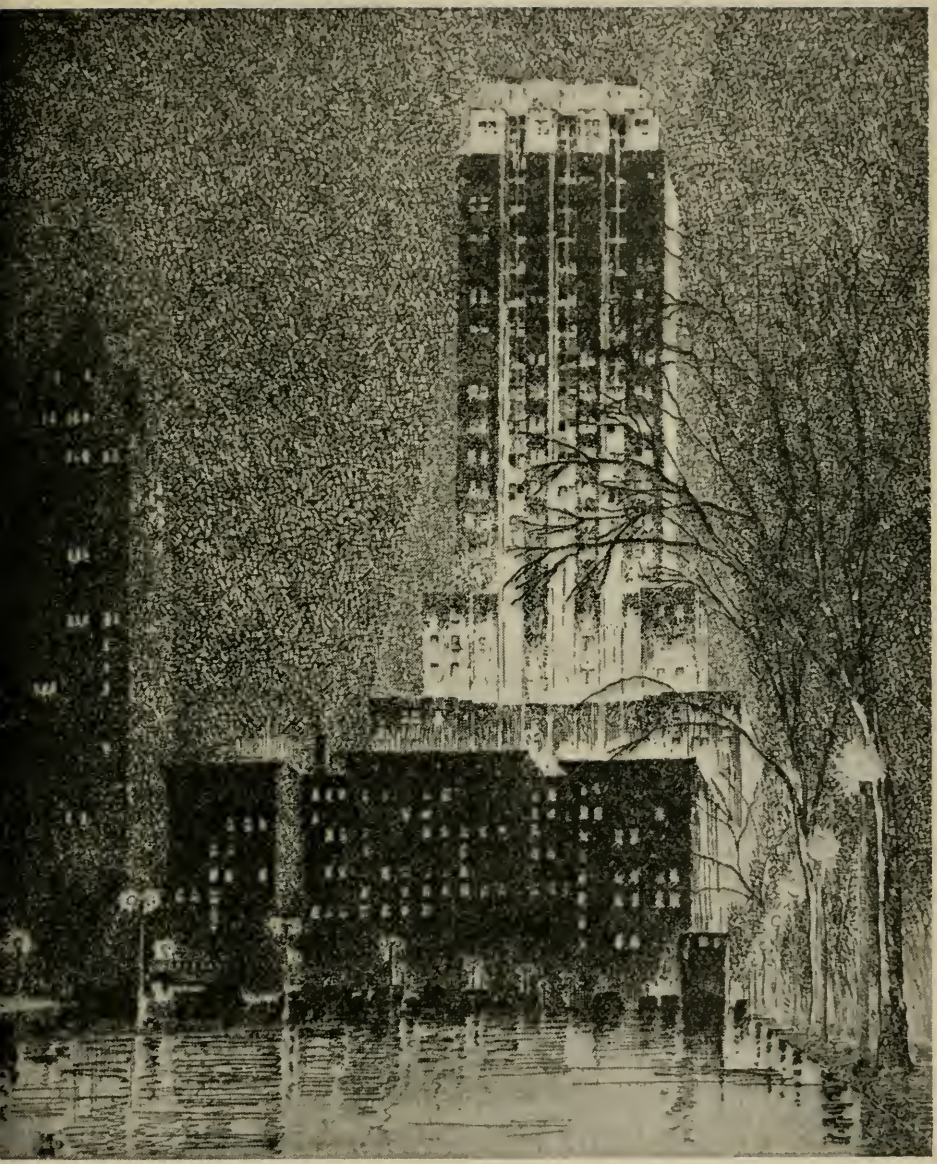
this district ran Prairie Avenue lined with the houses of the socially elect. Great houses these were, solid and dignified, expressive of the financial strength of their owners, some of them of great architectural beauty. Great changes can take place in forty years and both the new exposition and the city's social center have moved north. To-day Prairie Avenue is a sad street and yet it possesses a faded charm. Many of its greatest houses have been pulled down to save taxes, those left are occupied by various small institutions but at opposite corners of Eighteenth Street two of the finest houses still remain. The French Chateau, number 1801, designed by S. S. Beman, which George Pullman persuaded his friend W. W. Kimball to build is now the home of the Architects Club of Chicago. In connection with this club is an atelier where young men, aspiring to become architects but compelled to earn their living in architectural offices, spend their holidays and Sundays working on the problems given out by the Beaux Arts Society of New York. The Club owns a fine architectural library which it is constantly enlarging and which is always accessible to the students in the atelier. During the months from September to June the Club holds weekly lunches where the members gather to listen to talks by distinguished speakers upon all topics of interest to the building world, for the membership in the Club is not confined to architects alone but includes engineers, contractors, material men, realtors; in fact every one

interested in any way in the building industry is eligible for membership. Founded less than ten years ago it has become a congress for the building trades as well as the architectural profession and it is the intention of the Board of Directors to keep open house during the Century of Progress where everyone interested in building will be made at home.

Directly opposite the Architects Club at number 1800 is one of Chicago's choicest monuments, the residence of John J. Glessner, Chairman of the International Harvester Company. This famous house is the only work of H. H. Richardson left in Chicago but it shows that artist at his best. The beautiful Mac Veagh house which stood at the corner of Schiller Street and the Drive is gone, also the Marshall Field Warehouse and the American Express building but the safety of this beautiful building is assured; perhaps in twenty-five years it may be the only Richardson house left in America as all the famous group in Washington have gone but the Glessner House will be preserved through the generosity of the owners, Mr. and Mrs. Glessner who transferred its title to the Chicago Chapter of the American Institute of Architects to be their headquarters in Chicago as the Octagon House, also an architectural treasure, is the headquarters of the Institute in Washington. Mr. and Mrs. Glessner have retained the right of occupancy during their lifetime and pay all taxes thereon but the ownership is no longer theirs. For the present all regular meetings

of the Chicago Chapter, A.I.A. and of the Illinois Society of Architects are held in the Architects Club. When these organizations and the Club Atelier are transferred to Glessner House it is the hope of the founder of the Club that Chicago architects will be ready to build for their own occupancy an Architects Building similar to the very successful one in New York and thus make Eighteenth and Prairie Avenue the architectural center of Chicago. The old glory of Prairie Avenue is departed but the Architects Club is heading Mr. Hoover's movement for the redemption of blighted areas in Chicago and it hopes in the near future to see this really choice and convenient district become the center of residential groups similar to the famous Community Buildings of Vienna where educated young men in business and in the professions can bring up their families in beautiful and healthful surroundings, within walking distance to and from their work.

Between the Prairie Avenue district and Kenwood, which in 1893 was Chicago's choicest nearby suburb, has taken place within twenty-five years the greatest change the "city of changes" has yet undergone. In 1893 Grand Boulevard from Thirty-fifth Street to Washington Park was one of Chicago's most beautiful streets; with its three avenues separated by lines of lofty trees it and its neighbor Drexel Boulevard were considered the streets of the future, property was rated very high and was bought up and held by residents of Prairie, Calumet and Michigan Avenues



THE PALMOLIVE BUILDING

as sites for future homes when business should drive them from their old haunts. Now all is changed and this entire district from Thirty-first Street to Fifty-first is a negro city, where practically no white people live. It is an orderly city and inhabited by negroes of the better class who seem to appreciate and value the beauty of their surroundings but it is a city within a city, completely surrounded by people of an alien race. Here are negro churches, negro theatres, negro banks and business buildings, negro schools and cinemas, even Washington Park the site of the famous Derby of earlier days is wholly given over to the negro population, surely the strangest phenomenon in this strangest of cities.

South of Fifty-first Street and east of Grand Boulevard the old aristocratic suburb of Hyde Park which is now an integral part of the city itself is another choice residential district. The great university stamps the character of this neighborhood and on these shady streets terminating in the Midway one finds fine examples of beautiful homes, modest in size but distinguished in design, each with its garden. Here live the faculty of the Chicago University and here live many of Chicago's best people who are attracted by the advantages offered by proximity to the University. In the past few years the co-operative apartment has invaded this neighborhood and along the Outer Drive have sprung up the towering group which we saw hazily outlined against the horizon when we looked south from the corner of

Michigan and Jackson. Among this group the Cloisters at Fifty-eighth and Dorchester by Messrs. Granger and Bollenbacher is an interesting handling of modern Romanesque.

Chicago covers a tremendous area, her population is the most varied in racial affiliations of any American city. As these children from foreign shores become prosperous and settle in their new surroundings it is natural that they should treasure memories of their past and to express in the buildings they erect the traditions they brought with them to this land of promise. This accounts in a measure for the variety shown in Chicago's buildings from the time she began to rebuild after the fire but, at the beginning of her second century, a certain harmony of style is showing a development. What it will ultimately become no man can tell but I feel that Chicago's best historian will be her architecture.

CHAPTER VI

On Pleasure Bent

WHEN one arrives in a strange city, whether on business or pleasure bent, the first quest is naturally a place in which to stop and Chicago is peculiarly rich in hotels adapted to every purse. For convenience in sightseeing or shopping it is perhaps best to locate in what is familiarly known as the Loop, which is the district bounded by Lake Michigan on the east, the Chicago River on the north and west, and Roosevelt Road on the south. Within this district are hotels of every description, ranging from the palatial group on South Michigan Avenue, facing Grant Park, to much less expensive ones in the heart of the business and shopping and theatre districts. Of the Michigan Avenue Group, the Blackstone is unquestionably the most distinguished and also the most expensive. Owing to financial losses, this hotel was forced to close its doors in January '33 but the present owners have announced that it will reopen. I have heard many visitors from eastern cities say the Blackstone is the most charming hotel in America. This sounds extreme, but I know of no hotel anywhere where one is

more comfortably or delightfully cared for. Across Seventh Street from the Blackstone is the palatial Stevens with 3500 rooms, each with bath. This hotel, recently built from the design of Holabird and Root is the last word in hotel construction and is the headquarters for many conventions. Its public rooms and restaurants are beautiful, and its banquet hall is the largest and handsomest in the city. Whether one registers there or not, one should walk through the Stevens because of its architectural beauty and to note all of its mechanical contrivances. This hotel is under the same management as the Hotel LaSalle at Madison and LaSalle, which has been described in a previous chapter. Among other hotels on the boulevard is the Congress which was built for the World's Fair of 1893. For years, until the building of the Blackstone, the Congress was considered the best hotel in the city and it has never lowered its standard. Its "Gold" Ballroom is still used for exclusive social gatherings, its restaurant is not surpassed in Chicago and its public rooms, such as the Pompeiian Room, the Urban and Florentine rooms, as well as the Ballroom mentioned above, are worth seeing. Just north of the Congress stands the great Auditorium Building already described. The Auditorium Hotel is much less expensive than its newer neighbors to the south but is a good hotel where one finds excellent accommodations in beautiful surroundings at moderate prices.

Almost in the center of the Loop stands the new

Palmer House, which is unquestionably one of the best hotels in the country. Potter Palmer, one of the most farsighted of Chicago's real builders, chose this location shortly after the great fire and erected what was then the most outstanding building in the city. The register of the old Palmer House shows the name of almost every visitor of distinction prior to the fair of 1893, and the stories of varied gatherings within its walls are still current. The new Palmer House, designed by Holabird and Root, is an outstanding example of hotel planning and the building meets and satisfies the needs of all classes of people, while its many restaurants are adapted to every pocket book. One of its most interesting rooms is the "Chicago Room" in the basement, where one has the illusion of being out of doors on top of a sky-scraper. The walls of this room are decorated with mural paintings by William Welsh, one of Chicago's foremost painters, representing a complete panorama of the city from some high point in the center of the loop. Actually the cartoons for these paintings were made from the pinnacle of the Methodist Temple at Madison and Clark streets and the artist has told me of the difficulty he had in making accurate drawings in such cramped surroundings. These murals are beautifully and brilliantly painted and the illusion of being at a great height is strengthened by the delicate wrought iron balcony railing at the base of each painting. The entire fourth floor of this modern building is planned

for large entertainments. Guests can reach this floor by special elevators provided for this purpose and thus escape contact with the hotel proper. The Red Lacquer Ballroom on this floor is one of the most popular settings in the city for large private entertainments and is particularly beautiful in its color scheme and daringly original. One can sleep more quietly and comfortably in a court bed room (the court is wider than a city street) on the upper floors of the Palmer House than anywhere else in downtown Chicago. Other large hotels of distinction in the heart of the city are the LaSalle, at LaSalle and Madison, the Sherman at Clark and Randolph, and the Morrison at Clark and Madison; all of these are first class and prices moderate. For those seeking comfortable accommodations for less money, the Brevoort at 120 West Madison; the Great Northern, 237 South Dearborn, and the Planters, 19 North Clark Street, can be recommended. Besides these there are countless others within the Loop which can be found in the Hotel Directory but the ones already mentioned in this chapter are the best in the downtown section of the city.

Since the War and the building of the Michigan Avenue bridge, a new and very high-class business and shopping district has grown up just north of the river and extending along Michigan Avenue as far as Oak Street, where the avenue runs into the Lake Shore Drive. At the head of this new district, occupying an entire block on Michigan Avenue be-

tween Walton Place and Oak Street, with its broad frontage on the Lake Shore Drive looking out over Lake Michigan, stands the Drake Hotel. This building was designed by Messrs. Marshall and Fox who had previously won the Gold Medal of the Chicago Chapter of the American Institute of Architects because of their design for the Blackstone. Here one gets the same luxury and service as at the Blackstone and at the same prices, but because of its very large ground area the Drake lacks that intimate charm which has won for the Blackstone its peculiar reputation. This "near northside," which is the popular name for the section of the city between the river and Lincoln Park, abounds in good hotels and is popular with people who wish to be accessible to the city and yet out of the noise of the Loop. In this district the most popular hotels, where one sees the most prominent people, are the Lake Shore Drive, a few doors east of the Drake at 181 Lake Shore Drive; the two Ambassadors, East and West, under the same management as the Hotel Sherman and occupying opposite corners of State and Goethe streets on the north side of Goethe; the Churchill, at the southeast corner of State and Goethe; the Seneca, 200 East Chestnut; the Pearson, 190 East Pearson, the Whitehall, 105 E. Delaware and the Knickerbocker, 163 East Walton Place. Other less expensive but very desirable hotels on the near north side are the Eastgate, 162 East Ontario; the St. Clair, 162 East Ohio; the Cass, 640 North Wabash Avenue;

the McCormick, 616 Rush; the Allerton, 701 North Michigan Avenue; the Plaza, 1553 North Clark Street overlooking Lincoln Park, and the Bradley, 536 Rush Street. Farther up on the north side, along Sheridan Road and its tributaries, are many hotels which will appeal to people wishing to get away from the turmoil of the city.

Among these the most amusing is the Edgewater Beach Hotel, at 5349 Sheridan Road. This building, unique and original in plan, is almost a small city within itself, and, besides the ordinary attractions of a first-class hotel, it offers to its patrons varied forms of entertainment. In the summer of 1930 a granddaughter of the Emperor Francis Joseph of Austria spent a few weeks in America visiting New York, Washington, Cleveland, Pittsburgh and Chicago, and on her return to Vienna told her friends that she considered the Edgewater Beach Hotel in Chicago the most fascinating place she had visited on her tour. This great lady, for she is just that, returned to her country disappointed in only one particular and that was that none of the people whom she met could introduce her to Al Capone.

The Sovereign Hotel, at 6200 Kenmore Avenue; the Sheldrake, at 4518 Clarendon; the Admiral, at 909 Foster Avenue overlooking the grounds of the Saddle and Cycle Club; the Belmont, at 3156 Sheridan, with its beautiful view of the Yacht Harbor and Gutzon Borglum's statue of General Sheridan;

the Belden-Stratford, 2300 Lincoln Park W.; the Webster, 2150 Lincoln Park W., and the Parkway, 2100 Lincoln Park W., are a few among many delightfully located hostelries on the north side, where any visitor can be sure of pleasant surroundings during his or her stay in Chicago.

At the time of the Columbian Exhibition in 1893 most of the desirable hotels were on the south side of the city; but forty years work great changes everywhere and in no city have greater changes been made than in Chicago.

Within the past few years a new district of residential hotels and apartments has grown up immediately north of Jackson Park and just south of the grounds of the Century of Progress. To those people who come to Chicago primarily to see and enjoy the World's Fair this location is ideal. One can reach the heart of the city in a quarter of an hour by frequent electric trains on the Illinois Central, or walk to the exhibition.

When tired of sight-seeing, Jackson Park is a most lovely spot in which to rest and muse, and there one can study Greek architecture in front of the Rosenwald Museum or the intricacies of Gothic in the great university campus just a short distance away, and for some unaccountable reason the waters of Lake Michigan always seem more colorful and more like the ocean from the southern end, perhaps because they stretch away so many miles to the north. The Windermere Hotel, 1642 East Fifty-

sixth Street, and the Chicago Beach, at 1660 Hyde Park Boulevard, are new structures which have replaced hotels of the same names which were built for the exposition of 1893. Both of these occupy locations of exceptional beauty and are first-class in every particular and not so expensive as hotels in similar locations along the north shore. Cornell Towers, 5346 Cornell Avenue; the Cornell, 5510 Cornell Avenue, and the Jackson Park View, 1560 East Sixty-fourth Street, are new and good hotels, while the Hyde Park at Hyde Park Boulevard and Lake Park Avenue, and the Kenwood at 4700 Kenwood Avenue, are left-overs from the first World's Fair which have never lost their popularity.

Few cities offer greater opportunities for out-of-door amusements than Chicago, because of her wonderful park system which circles the city, permeates her densely populated centers, through her playground system, and extends out into the surrounding country by means of the regional parks. In Chicago the parks are not merely breathing- and beauty-spots but are truly the playgrounds of the people, who are permitted to spread out for games or rest in every direction without being confronted with "keep off the grass" signs. Every section of the city has its great parks and smaller playgrounds all connected by a chain of beautiful boulevards which make a drive of some fifty miles, from the Lake at Jackson Park on the south through the west side parks to the Lake again at Lincoln Park. The

first park board was appointed by the Governor of Illinois in 1869 with W. L. B. Jenney, the architect who invented the skyscraper, as its engineer and planner. Mr. Jenney located and laid out the three West Side Parks, Douglas, Garfield and Humboldt, and planned the boulevards which connect them. Washington Park on the south side and Lincoln on the north had been located and were reasonably accessible to the mode of transportation of those days, but the endless prairies to the west offered no natural inducements except space. Mr. Jenney foresaw that the west side was bound to be the most densely populated section of the city and mostly by people of the poorer class whose need of parks was greatest but he made use of such highways as then existed and utilized West Washington Street as the main approach to Garfield Park, Ogden Avenue to Douglas, and Milwaukee Avenue to Humboldt, and traced over the prairies the boulevards which now connect them.

One of the early landscape men planning these parks is credited with having said, "Every person, to be happy, must occasionally see a tree and he must be able to look over a stretch of water." With this thought in their minds the planners of all the Chicago parks laid out one or more lagoons large enough to allow for boating, stocked some of those lagoons with fish, made trees droop over those waters and introduced wild growths from the rivers and marshes. The visitor of to-day who drives through

shady avenues, by great meadows, or into bosky dells, does not realize that a little over fifty years ago all of these great wooded areas were empty prairies, almost treeless, except in Lincoln Park, which had been a cemetery.

I have already spoken of Jens Jensen, who is responsible for the natural beauty of the West Side Parks, in connection with the Garfield Park conservatories. He passionately believes in the use of native growths, such as our dunes, flood plains or prairies produce, and wants the parks or gardens intrusted to his care to be typically American in character. Once he said, when being urged to follow European examples of landscape gardening, "European races have spoiled much of our scenery. They try to imitate Versailles and other French landscaping."

All of the Chicago parks have from their beginning provided boating and (in season) fishing and baseball fields and courts for tennis; they also offer to the people to-day athletic fields and gymnasiums and excellent golf courses where many of the champion players of our day have first begun to try with the elusive and exasperating ball.

The American people have always had a passion for statuary and in the Chicago parks that passion has been more than gratified. Some of these statues are of marked beauty, such as the standing Lincoln at the main entrance to Lincoln Park looking down Dearborn Street, perhaps the finest statue in

America, and the seated Lincoln in Grant Park near the Van Buren Street bridge, both by Augustus St. Gaudens. These two Lincolns are known throughout the world and are visited and admired by millions of people who come to gaze upon the great Emancipator and from his rugged calmness gain new strength to carry on life's struggle.

In a pocket guide book, such as this, space is too limited to tell the story of the often hopeless struggle, in the days just after the Civil War, of the men of Chicago who created the Chicago Park System. Even more then than now was Mammon the City's god, impersonated in the magic word, "Business." Because the very first park to be created in Chicago was Union Square, beginning where Ashland Avenue crosses Washington Boulevard, I have spoken first of the Western Parks. Union Square was the only beauty spot in the city at the time of the great Fire, and as it was not reached by the devastating flames its beauty was the reason why, after the fire, it became for a number of years the social center of Chicago; but the movement for the creation of parks for future generations was by no means confined to the West Side. Groups of prominent men who looked beyond the narrow confines of business were fighting the hard-headed business men and "practical politicians" who, then as now, made up the membership of the State Legislature, and after years of struggle won their fight. As the land needed for the creation of Washington and Jackson Parks

on the south was beyond the city limits the City Council was powerless to act, and that is why the various Park Boards are under the control of the Governor of the State and not the Mayor of the City.

Everyone wishing to get a true picture of the real beauty of Chicago should at least once make the circuit drive. This can most pleasantly be done by making two trips in the late afternoon when the combination of color effects produced by the declining sun upon the Lake is indescribably beautiful. One should start from Michigan Avenue and go west by either Washington or Jackson Boulevards as far as Garfield Park. If one takes the Washington route he goes through Union Square where stand (among the numerous park statues mentioned above) the Policeman with uplifted hand commemorating the Haymarket "Massacre," facing Carter Harrison (who did so much for Chicago). Circling to the north from the Washington Boulevard entrance to Garfield Park the route is to the west on Franklin Boulevard as far as North Sacramento Avenue and then north through Humboldt Park, Humboldt Boulevard, Palmer Square, Logan Square, Logan Boulevard to the river at Diversey, then across the river straight east on Diversey to Lincoln Park and the Lake.

Aside from its great landscape beauty and its wonderful water front, Lincoln Park contains several important buildings of interest, among them the new Historical Society at the Clark Street and North

Avenue corner, and the Academy of Sciences near the Center Street entrance. The Zoo in Lincoln Park is still the mecca for children on Sundays and holidays.

Besides St. Gaudens' great Lincoln there are statues in Lincoln Park well worthy of examination. After the Lincoln the most important are the equestrian statue of General Grant on its lofty granite pedestal by L. T. Rebisso, an Italian exile, and the Sheridan by Gutzon Borglum at the north end of the park opposite Belmont Avenue. Others are Schiller, LaSalle, the Swedish naturalist Linné presented by Swedish-American citizens; Shakespeare, Franklin, Garibaldi, the Eugene Field Memorial group, and a daring conception of Goethe. All of these statues have been very carefully placed and add much to this most historic of Chicago's Parks.

The drive along the water down the entire length of the Lake Shore Drive back to our starting point at Michigan and Washington will never be forgotten as the view of Chicago's Towers coming from the north can only be surpassed, as an architectural composition, by the one we will get on our next drive taking in the southern parks.

This time let us approach Garfield Park by way of Jackson Boulevard, where we will circle towards the south and where we will pause to enjoy the flower garden, pass the golf links and leave the park at its southwest corner by way of Independence Boulevard to Twenty-fourth, then east to South

California Boulevard, with its park down the center, to Thirty-first where we turn east to the Drainage Canal which we cross at Western Avenue and continue south to Gage Park passing on the way the attractive small McKinley Park at the corner of Pershing Road, which will ultimately be a boulevard to the Lake. At Gage Park or Square we turn east on Garfield Boulevard and should circle around Sherman Park just to get an idea of the subsidiary small parks and playgrounds for which Chicago has become famous, as this one is typical of them all. Garfield Boulevard leads us right into Washington Park, the oldest and for many years the largest of Chicago's parks. The most beautiful feature of this park is the meadow which stretches off to the northeast from the Garfield Boulevard entrance, where its flock of sheep now delight negro pickaninnies as in former days they did the children of the élite, for to-day this beautiful park is given over almost wholly to the negro city which stretches away to the north as far as Thirty-first Street. Leaving Washington Park by the Midway Plaisance one must stop to admire Lorado Taft's great group, the Fountain of Time, which stands at the west end of the Midway. This great street, the width of two city blocks, will eventually be lined on both sides by the buildings of the University of Chicago which have been described in detail in another chapter.

By way of the Midway we enter Jackson Park, to my mind the most beautiful park in the city. One

should turn to the south on entering from the Midway and motor in a leisurely manner through shaded avenues down to the water front. This park, as everyone knows, was the seat of the World's Fair of 1893. All of those dream palaces are gone but their memory seems to have lent a gracious flavor to the scene, what Bret Harte has called "the delicate flavor of mignonette." Of those incomparable buildings only Daniel French's gilded statue of Columbia and the former Fine Arts Building, now the Rosenwald Museum, remain; but in it we still have the best, and, rebuilt in permanent stone, it should, for another hundred years at least, preserve the memories of Chicago's supreme effort, in the early nineties, to win her place among the great cities of the world.

Having seen the sylvan and architectural beauties of this lovely park, our way back to the city lies along the Lake on a boulevard only yesterday rescued from the waters of Lake Michigan where we pass the grounds of the new Century of Progress and on into Grant Park where it is interesting to compare St. Gaudens' seated Lincoln near the Van Buren Street bridge with the standing one in Lincoln Park. Comparisons are generally odious. Mr. St. Gaudens himself considered the seated Lincoln his greatest creation, and it is glorious, but there is a certain majesty about that rugged figure standing, so alone, that grips the heart as does no other statue in America.

There are two "parks" of quite a different character which during the summer months afford endless entertainment to lovers of our national game. They are the Cubs' Baseball Park on the north side at Addison and Lincoln, now known as Wrigley Park and most easily reached by the North Side Elevated service (Addison Station), and the White Sox headquarters, Comiskey Park at Thirty-fifth and Shields, which is but a short walk from the Thirty-fifth Street station of the South Side Elevated. All games of the National Series are played at Wrigley Park and those of the American Series at Comiskey Park, and the attendance during the summer games runs into many millions.

For those who want to swim in the sparkling waters of Lake Michigan there are well regulated beaches all along the shore from Jackson Park on the south to Evanston at the north limits of the city. To see the crowds at Oak Street Beach on any summer day is to remind one of the famous Boardwalk at Atlantic City. The beaches which offer the most agreeable facilities are the ones in Jackson Park on the south and Clarendon Beach on the north at the foot of Sunnyside Avenue. At Oak Street one certainly sees democracy triumphant.

Chicagoans have only within recent years begun to realize the enjoyment offered by Lake Michigan, but the Chicago Yacht Club is doing much to foster aquatic sports and now the harbors at Belmont Avenue and Grant Park are dotted with pleasure

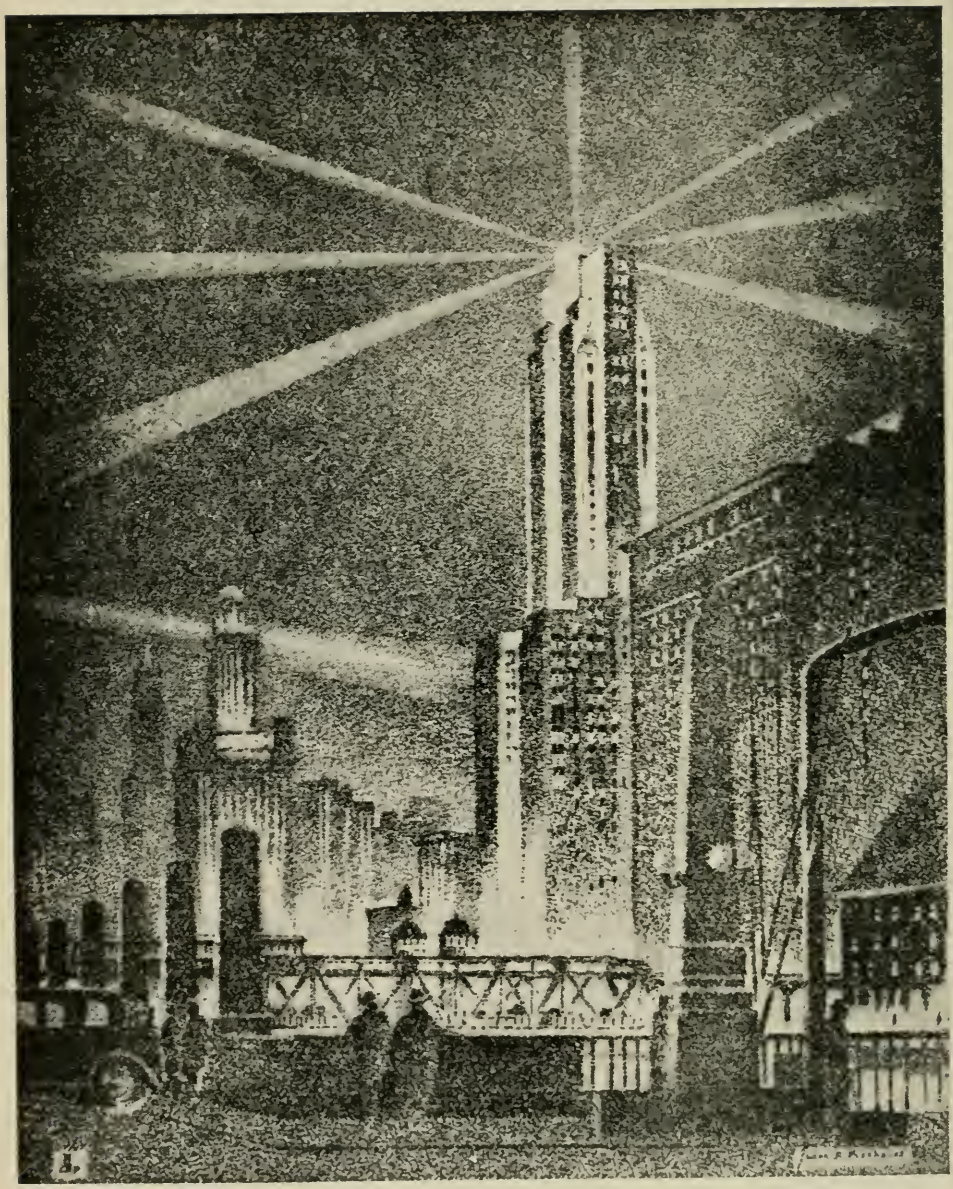
boats of every description. If one has a spare half hour on a summer afternoon or evening there is no more delightful way to spend it than by taking one of the speed boats from the Wrigley Building Pier under the Michigan Avenue bridge for one of its 50 cent excursions. At the rate of from 35 to 45 miles an hour one is taken south passing the World's Fair Buildings, then out to the outer crib and north to Oak Street Beach and back to Wrigley Pier, and it is an experience delightful to everyone and especially thrilling to children.

In spite of the ever present automobile the love of the horses has not died out in Chicago. Every pleasant day during open weather groups of riders can be seen along Lake Shore Drive and in the shady bridle paths which have been provided in all the parks. The Riding Club at East Ontario Street and McClurg Court is most generous in extending the privileges of the club to lovers of the horse, which privileges include riding in the ring in inclement weather and the renting of good mounts at moderate prices.

Besides the Riding Club there are numerous stables and "clubs" in different sections of the city accessible to the parks where good mounts can be hired very reasonably. Among the best of these are the A and C Riding School, 3546 North Clark Street; the Lake Shore Riding Academy, 1508 North Clark Street; the Shore Line School of Horsemanship, 1330 North Dearborn; and the Bit and Bridle Stables,

2434 Berwyn Avenue on the north side; the American Riding Club, 7729 Ogden Avenue, on the southwest side; and the Midway Riding Academy, 6037 Drexel Avenue; Mortimer's Riding Academy, 5311 Cottage Grove Avenue; the Chicago Riding Academy, with enclosed ring at 4724 Cottage Grove Avenue, and the University Riding Academy, 6105 University Avenue, these four last being on the south side.

Chicago offers to her visitors all types of theatrical entertainment, from movies up to the finest of dramatic performances. Like New York she has a special down-town theatre district centered about the intersection of Clark and Randolph Streets. It is in this district and its vicinity where the legitimate drama still holds the stage, but beautiful movie houses are to be found in all of the outlying districts. At one small movie house, the Cinema, on Chicago Avenue just east of Michigan Avenue one can see and hear many of the best foreign "talkies" in foreign languages. Many of Chicago's theatres are architecturally beautiful. The Auditorium, the Civic Opera House and the Illinois have already been described. Others worthy of a visit in themselves because of their beauty are the Blackstone on Seventh Street, adjoining the Blackstone Hotel, where most of the Theatre League productions are shown in Chicago, the Garrick at 64 West Randolph Street, one of Louis Sullivan's most successful designs; the twins Harris and Selwyn at Dearborn and Lake, and the



WACKER DRIVE

Cort at 130 North Dearborn. All of these are purely architectural in design and very restrained, in harmony with the best traditions prevalent in New York, yet original and distinctive in themselves. If one wants to see exuberance and extravagance of ornament one must visit the Balaban and Katz "Chicago" theatre on State Street between Randolph and Lake or the Trianon with its magnificent ball-room at 6201 Cottage Grove Avenue.

After the theatre one often wonders where to go when the night is still young and one is on pleasure bent. With the possible exception of New York no other American city can offer so many or such varied forms of night life. At practically all of the larger hotels listed in the first part of this chapter one can dance and sup and listen to good music until the sun is about ready to rise out of the waters of Lake Michigan. The dancing, the supper and musical entertainment offered nightly by the Bal Tabarin in the Hotel Sherman at Randolph and Clark is, perhaps, the most distinguished in the city and here is where the smartest members of Chicago's élite love to congregate.

Chicago's proverbial hospitality is nowhere more evident than in the cordiality of its various clubs to the strangers within our gates. Chicagoans are naturally clubable people who like to get together, and the number of clubs in the city is large and varied.

The three most important social clubs, The Chicago at Michigan and Van Buren, the Union League

on West Jackson Boulevard near Dearborn, and the University at Michigan and Monroe, have been described in previous chapters. These clubs are primarily for men although in the University and the Union League there are dining rooms and rest rooms for women which are greatly enjoyed and used by wives and families of members. Athletic Clubs of all kinds devoted either to general athletics or to devotees of special sports are to be found in all sections of the city. There are also political and business clubs, racial clubs and many down town lunch clubs such as the Attic in the new Field Building at LaSalle and Adams which provides a charming gathering place for the financial leaders and the brokers on LaSalle Street. Of the Athletic Clubs the Chicago Athletic Association at 12 South Michigan is the oldest and best known and until recent years its swimming pool was considered the most beautiful in the city. Just one block further south is the Illinois Athletic Club at 112 South Michigan. In all these clubs the restaurants are exceptionally good and the prices reasonable.

Within the past five years before the financial debacle of 1929 two magnificent new Athletic Clubs were erected on the near north side, the Lake Shore Athletic at 850 Lake Shore Drive and the Medinah Athletic at 505 North Michigan Avenue. Because of financial difficulties both of these clubs are granting hotel privileges to anyone properly introduced by a member. In both of these clubs are superb swim-

ming pools and gymnasia, their rooms are delightfully furnished and the restaurants and service of the best while the prices are much less than those of any hotel of the same class. Visitors expecting to spend a week or more in the city should avail themselves of the comfort and luxury of these special privileges.

Chicago also abounds in Women's Clubs of every description and some of these are housed in new and very beautiful buildings. These are the Woman's Club, 72 East Eleventh Street, a beautiful new building by Holabird and Root; the Woman's Athletic Club, 626 North Michigan, perhaps the most distinguished women's organization in the city, in an interesting new building by Philip Maher; the Illinois Woman's Athletic, 111 East Pearson; the Women's University Club, 185 North Wabash and the Fortnightly at 120 Bellevue Place in the Exquisite Georgian residence designed by McKim, Mead and White.

In the city proper are two new clubs which are especially interesting to strangers, The Sky-line Club in the top of the Bell Building, 307 North Michigan Avenue, and the Tavern, on the 25th floor of 333 North Michigan Avenue. Both of these clubs are unusually attractive to visitors because of their exalted position so high above the street.

The Tavern which began as an association of younger painters, sculptors, architects and writers, has enlarged its membership because of its great popularity and now admits all who are in sympathy

with its Bohemian atmosphere. The interior decorations of the Club are modernistic in the best sense of that word. Ladies are admitted after 5 p.m. and for luncheon on Saturdays. The Ladies' Lounge is decorated with a fine series of mural paintings by John Norton and the game room with striking murals by William Welsh. A rare collection of original War Posters from the allied countries in the Great War are used as decorations of the Tap Room. The color scheme throughout the club is very striking, only primary colors being used and these are combined in a wholly original manner. In summer months the most delightful features of the Club are the Terrace on the 25th floor with French doors to all the Club rooms and the "Upper Deck" on the 26th floor where out-of-door dances are frequently given. One can lunch or dine upon the Terrace during four or five months of the year—the only completely out-of-doors dining place in down town Chicago—and after dinner have one's coffee and play games or dance on the upper deck with such a view over the city, the south park system with the World's Fair buildings in the distance and Lake Michigan as can be found no where else. Many out of town guests when looking out over this matchless panorama have been heard to exclaim, "Chicago is the most beautiful city in the world." We Chicagoans do not claim to be that yet but we intend to be. No other city offers such an exciting picture as the one from the Tavern at night. Twenty-five stories below, the lights of thousands of

automobiles on Michigan Avenue and the driveways of Grant Park compete with the myriad lights of the park roads, the waters of the Buckingham Fountain sparkle in the brilliant lights, speed boats dart in and out in the inner Harbor and farther out the waters of the lake, blue black or deep purple in the starlight, give a feeling of mystery to the whole picture. Truly the Tavern at night is one of the great sights of Chicago. Far up on the north side at Sheridan Road and Foster Avenue is an other equally interesting and beautiful gathering place for summer evenings. It was founded before the days of the automobile when cycling was the fad of the day and was named the Saddle and Cycle Club. In those days it was far out in the country, an objective for riders on both horse and bicycle to rest after exercise, enjoy a swim in the lake and dine under shady trees. The bicycle is gone but people still ride horses and the automobile goes everywhere so the Saddle and Cycle retains its old name, has greatly enlarged its equipment and is one of the most alluring spots in Chicago. Far down on the South Side, overlooking the waters of the Lake just below Jackson Park, is another out-of-door club of distinction, the South Shore Club at 7059 South Shore Drive. The buildings of this club, designed by Benjamin Marshall, are on a much larger scale than the Saddle and Cycle and adapted to larger and more formal entertaining. In the grounds of this Club a Horse Show is held every summer which brings horse lovers from

all over the surrounding country, especially from Kentucky, the home of the thoroughbred horse. For residents south of the Loop the South Shore Country Club is a natural rendezvous for lovers of the out-of-doors.

At all of the clubs I have mentioned strangers are cordially welcomed and made to feel at home and it is within its many social clubs that our visitors learn to appreciate the genuine friendliness of the city.

For those who crave a more serious type of entertainment than those already pointed out I suggest a visit to Hull House, that famous social settlement founded by Jane Addams in 1889 at the beginning of her distinguished career. If Jane Addams made Hull House I think it is equally true that Hull House has made Jane Addams. This famous institution, the first social settlement in America, is housed in a group of buildings at Halsted and Polk streets which have grown up around the old homestead of Charles J. Hull. The homestead remains the main building of the Institution and here is where visitors are received. The best time to visit this institution is on Saturdays after 10 a.m., as then one can get a comprehensive grasp of its many activities. The purpose of Hull House according to its charter is "To provide a center for a higher civic and social life, to institute and maintain educational and philanthropic enterprises and to investigate and improve the conditions in the industrial districts of Chicago."

Another social settlement of equal interest and

importance is the "Northwestern University Settlement" in the heart of the Polish district at Augusta and Noble streets just off of Milwaukee Avenue. The presiding genius of this institution, Miss Harriet E. Vittum, is one of the noblest and most vital influences in Chicago. A visit to this place teeming with life, reproducing for its people many of the traditions and customs of the old world and at the same time implanting in the minds of the children the best traditions and ideals of America, is enough to revive one's dreams and hopes for humanity.

Besides these there are other social welfare institutions worthy of visits, such as the Chicago Commons at 955 West Grand Avenue, the Chicago University Settlement at 4630 Gross Avenue, and the Red, White and Blue Club at 1340 Wade Avenue.

The attractions listed in this chapter are enough to show the variety of interest and entertainment which the city offers to her own people and to the strangers who come among us and to whet, it is hoped, their appetites for a more intimate knowledge of the great city of the Middle West.

CHAPTER VII

Where Chicago Eats

WHEN groups of Americans foregather to talk over their European wanderings during a past summer one does not hear so much about galleries, museums or the monuments of architecture which they have seen as about the famous restaurants of Paris, London or Vienna, where hours have been spent tasting and discussing the different varieties of food for which each city is famous. We are led to believe, from conversations overheard, that New York is the one American City worthy of gastronomic fame, but that is not true. In many American cities are restaurants noted not only for the quality of their food but also for quaint local charm in the places where food is served. This is especially true in New Orleans and in San Francisco, but it is also true in Chicago and on a much larger scale.

Chicago, as this book has shown, is a polyglot city made up of all kinds of people from all parts of the globe. Each of these nationalities has brought its own traditions across the seas as well as its own tastes and modes of living, and as the years slip by and the old home becomes more and more distant the glamour

of ancient memories becomes more dear. In every section of the more densely populated districts can be found restaurants where Greek, Italian, German, Swedish, Chinese and countless other strictly national dishes are served at unbelievably reasonable prices and of an astonishingly good quality.

In a book of this character, planned for the use of the transient visitor whose stay is generally limited, it is neither possible nor advisable to attempt to give a complete list of Chicago's restaurants. For fuller information on this subject Mr. John Drury has gotten out a very complete list of desirable places to eat in his book entitled "Dining in Chicago." If one plans to spend a month or more in the city and wishes constant diversity in dining, Mr. Drury's book is to be highly recommended. At the time of the Columbian Exposition in 1893 Chicago boasted three restaurants of more than national fame, the Richelieu on Michigan Avenue, just south of Jackson Boulevard, the Wellington at Jackson and Wabash where the Lyon and Healy building now stands, and the original Rector's at Clark and Monroe. Old Chicagoans still lament the passing of these famous and delightful places, but the era of gigantic hotels which began with the birth of the Twentieth Century forced them to close their doors.

To-day what are generally described as "our best restaurants" are to be found in the great hotels listed at the beginning of our previous chapter. In all of these hotels one finds coffee shops or grill-rooms

where excellent food is served at much more reasonable prices than in the main dining rooms, but outside of the great hotels are many restaurants of the highest type.

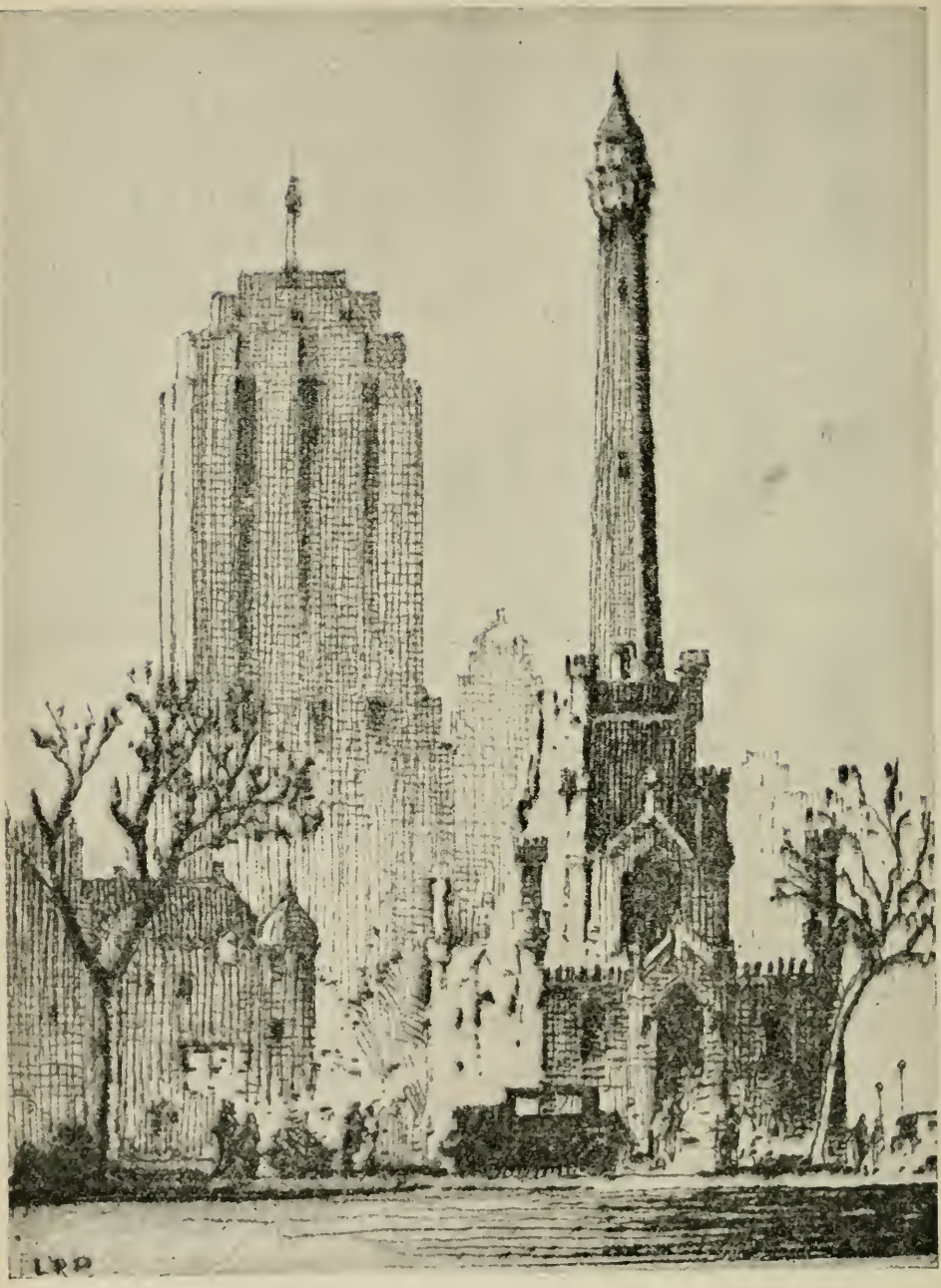
For charming surroundings, delicious food and contact with smart people the "Restaurant 900" at 900 North Michigan Avenue is the most distinguished place in town. The oval crystal room designed by Mrs. Howard Linn, one of the most talented leaders of Chicago's smartest set, is a triumph of decorative art and shows that when carefully done "Moderne" can be classically beautiful in its simplicity. A delightful feature of "900" is the patio where in summer one dines under the stars, listening to the plashing of the fountain while a small orchestra plays soft music. At "900" nothing is noisy or jazzy. Rudolph, the maître d'hotel, greets all comers with a truly European courtesy, and his prices, for what one gets, are distinctly reasonable.

In the vicinity of "900", which is at the corner of North Michigan and Delaware Place, are a number of attractive restaurants with varying prices. Almost across Michigan Avenue from "900" stands the Drake Hotel with its main dining room and attractive coffee shop at the corner of Michigan and the Lake Shore Drive where it turns east. Jacques French Restaurant at 180 East Delaware Place is noted for its excellent French cooking and a few specialties for which it is famous such as cottage cheese served with its special salad.

Huyler's in the Palmolive Building, 919 North Michigan, has four dining rooms all done in the modern manner to harmonize with the architecture of the building in which it is housed. In all of these rooms excellent food is served at reasonable prices and it is an especially popular place for lunch as it is in the heart of the exclusive up-town shopping district.

For those who seek a quiet place conveniently located where one can find real home cooking tastefully served at reasonable prices Mrs. Sullivan's Tea Room, 75 East Walton Place, is a very attractive place. The Casa de Alex at 58 East Delaware gives one a taste of real Spanish Atmosphere. The place is quaint and amusing, the walls being decorated with original paintings by the wife of Don Alexander, the proprietor, who is very much of an artist. Here one can find American dishes well prepared or order a real Spanish dinner with all its accessories prepared by a Spanish cook who knows her muttons. Artists, actors and newspaper men and women frequent this place, as well as many from out of town, for the reputation of the place is widespread. Dancing is allowed in the evening, but only refined dancing, for Don Alexander is proud of the reputation of his place.

Strolling down the avenue towards the city one comes into the heart of Bohemia centered around the old water tower in Tower Place. Towertown abounds in all kinds of eating places, one of the newest being the House of Charm which occupies three



THE WATER TOWER

residences on the corner of Chicago Avenue and Tower Place. The food is good, also the music and here many of the inhabitants of Bohemia and its vicinity gather to dine and dance. On the north side of Tower Place at 120 East Pearson stands a famous Chicago residence which was built by the late Senator Charles B. Farwell and occupied by his family during the winter seasons until 1925. It is now the Café Louisiane, the child of the famous Louisiane of New Orleans. The beautiful old rooms, which have been the scene of many of the most brilliant social gatherings Chicago has ever known, have been kept much as they were when Herter Brothers of New York installed the carved and paneled woodwork. There is about this place the air of dignity and high breeding which belongs to great mansions of the past and it is a restful and refreshing place in which to lunch or dine.

In an old time Chicago mansion at 40 East Huron Street is the Southern Tea Shop, one of the best restaurants in Chicago. This house was built for Julian S. Rumsey, Civil War Mayor of Chicago and first president of the Board of Trade and is quite typical of the best Chicago houses of that period with high ceilings, lofty doors and an imposing staircase. Its walls, could they speak, could tell stories of many famous social functions, especially during the early nineties when Chicago was spreading her wings in preparation for her first World's Fair, and Mrs. Potter Palmer, then at the height of her beauty,

dominated Chicago Society and gave it a dignity and charm such as is not found to-day. The cooking in this Tea Shop is distinctly southern and distinctly good and is served by colored waitresses of the southern, unspoiled negro type. Luncheons are served for 35 and 50 cents and dinners for 50 and 75 cents, with stringed music in the evenings. Out of the many eating places in the near North Side west of Michigan Avenue, Julien's at 1009 Rush Street serves an excellent table d'hôte dinner, all French cooking, and next door to Julien's in "A bit of Old Sweden" at 1011 Rush Street one can get a good dinner and all kinds of Swedish hors d'oeuvres in a quaint foreign atmosphere. Now that the old Rector's has disappeared the very best place for sea food in Chicago is Ireland's at 632 North Clark Street. Their oysters and lobsters are always absolutely fresh and their chef knows how to cook and serve them, as well as all kinds of fish. In the oyster bar, off from the main dining room about midnight, one sees at Ireland's many of the most interesting types which float through the streets of a great city. Seated in this oyster bar on a cold night with a superlatively good oyster stew on the table one can spend a most interesting hour studying humanity.

East of Michigan Avenue between Tower Place and the river are many good inexpensive restaurants, among them two worthy of special mention. The Little Garden at 160 East Ontario is good, cheap and quiet, and at L'Aiglon, 22 East Ontario, one can in-

dulge in an orgy of French cooking and find such delicacies as snails and mussels cooked as only the French know how to cook them. The atmosphere of the place is quite Parisian, also the music and dancing; it is expensive for these times but worth at least one visit, dinner $1.75, special L'Aiglon dinner with all the French specialties, $3.00.

Further down the avenue at 619 North Michigan is one of the most attractive places in Chicago, Le Petit Gourmet, founded by Mrs. William Vaughan Moody, widow of Chicago's greatest poet. You enter through a quaint courtyard, where in summer you can eat out-of-doors in an environment that resembles the famous courtyards in the French quarter of New Orleans; in cold weather one goes down a few steps and enters most attractive rooms with log fires burning in the grates and an atmosphere of coziness which is most alluring. The food is simple but very well prepared and served and the prices reasonable and at the Petit Gourmet one always sees attractive people enjoying luncheon in leisure and comfort out of the rush which is so typical of Chicago.

Around the corner from Le Petit Gourmet at 161 and 163 East Ohio Street is Rococo House, founded and managed by the wife of the Director of Swedish Arts and Crafts in the United States. The place is a veritable museum of Swedish Art. On the walls hang many original paintings by the noted painter, Malmstrom; the chandelier, a ship's model, is a gift to Mr.

Palm from his friend Carl Milles, the sculptor. Mrs. Palm is a culinary artist and the food served here can not be surpassed in the most high priced restaurants in the city. The great table in the center of the dining room, the "smörgasbord," is laden down with tempting varieties of Swedish hors d'oeuvres, than which there is nothing more appetizing, and each guest helps himself to his heart's content. The waitresses are dressed in quaint Swedish costumes, and have been taught by Mrs. Palm to serve with a quietness and swiftness found nowhere else. The linen on the tables and the hand-woven curtains at the windows are all from Stockholm, and on shelves around the rooms are displayed rare specimens of Swedish pottery and pewter. In the adjoining building one can see, and purchase china, glass, pewter and handmade furniture made by the best artists and craftsmen in Sweden which means today the best artists in the world. One is permitted to browse among and study these rare works of art without being annoyed by officious clerks, so that a visit of a couple of hours at Rococo House is not only a gustatory treat but a liberal education in the art and craftsmanship of our day.

One more restaurant in the near North Side must be mentioned before we cross the river and that is Madame Galli's Italian eating house at 18 East Illinois Street. Old and rather dirty, it continues to draw patrons from those who like Italian cooking. Nowhere out of Naples can one get macaroni so de-

liciously prepared. Here is where Caruso daily ate when he was thrilling all Chicago with his vocal triumphs, and now that Caruso is gone, those operatic stars who aspire to fill his place (which never can be filled) still foregather at Mme. Galli's, hoping perhaps, that fortified by her delicious food, they may attain to greater heights upon the operatic stage.

Just before one crosses the river by the Michigan Avenue bridge stand the twin Wrigley Buildings, gleaming white by day and night. Before the erection of the Tribune Tower, the Medinah Club and the Palmolive, the Wrigley Tower was the outstanding architectural monument of the North Side and although it is now nearly twenty years old it still pleasantly fills the eye as one approaches the river from the south and is constantly admired by visitors. to our city. In the upper Wrigley Building, number 410 North Michigan, is one of the best typically American restaurants in the city, Grayling's, with its restaurant for both men and women on the street and its attractive paneled Grill for men in the rear. In this grill one sees almost every noon groups of clear eyed, clean cut men who are on the way to become the financial and business giants of the new era. These are the men in whose hands lies the future of Chicago. The food at Grayling's is excellent, the prices reasonable. Lunching there alone one is never lonely because the atmosphere is so friendly and one can "listen in" on such good talk on current topics.

South of the river are to be found eating places

of every type and price from the Harding, Thompson, Raklios and B & G chains, to such places as the Blackstone, the Palmer with its many rooms and those in the group of Michigan Avenue hotels which have already been described. In the Michigan Avenue group one must not overlook Harveys' in the Straus Building at the corner of Jackson Boulevard. Harveys' is in every way similar to Grayling's in quality and prices with the additional attraction of an extra dining room in the Tower where, in summer, one can sit by open windows and look out over the panorama of Grant Park, with its monuments and fountain, the Century of Progress, and the Lake.

Another small restaurant off the street and yet right on Michigan Avenue is the Piccadilly Tea Room in the Fine Arts Building, 410 South Michigan Avenue. This place is very popular with women who want light food, daintily served in an attractive environment, and at the tea hour the place is generally packed. Lunches and dinners are also served.

West of State Street in the financial district are to be found many of the most characteristic eating places in the city. Most of these are especially appealing to men who like substantial food in a masculine atmosphere, but they are also patronized by women who seem to enjoy them.

Every male American who visits London goes at least once to the Mitre Tavern on Fleet Street to sample the world famous meat pie and try to absorb the atmosphere of Samuel Johnson and his satellites.

What the Mitre is to London is Schlogl's to Chicago. Way back in 1879 Joseph Schlogl opened up a restaurant and "Weinstube" at 37 North Wells Street and the place today is as it was half a century ago (which is old for Chicago): elaborate tin ceiling, grimy walls upon which hang oil paintings depicting monks drinking wine in ancient cellars, walnut tables, walnut wainscoting and a bar from which the brass rail has been removed by due process of law; the place has an atmosphere found nowhere else in Chicago. Every literary light who lives here, or who comes to Chicago to visit, lunches or dines at least once at Schlogl's. In "Richard's Book" which is a copy of "Midwest Portraits" written about the habitues of Schlogl's by Harry Hansen and presented by him to Richard Schneider, the head waiter, you can see the autographs of such men as Carl Sandberg, Robert Herrick, Edgar Lee Masters, Ben Hecht, Sherwood Anderson, Ashton Stevens, Gene Markey, Robert Morss Lovett and James Weber Linn. These last two come clear down town from the University to eat what they really like and listen to such table talk as can be found nowhere else in town. Other well known writers who have frequented Schlogl's are Irwin St. John Tucker, Edward Price Bell, Horace Bridges, Witter Bynner, John V. A. Weaver, Paul H. De Kruif, Arthur Brisbane, Sinclair Lewis, William McFee, William Allen White, Hamilton Fyfe, Ford Maddox Brown and Francis Brett Young, their name is legion. Almost every Saturday

noon can be seen some of this group seated around a large walnut table, swapping stories, smoking pipes, making political reputations, or destroying them, and making the place ring with their laughter. Where such men gather the food must be good, and stewed chicken à la Schlogl and Hamburger steak are something not to be forgotten. Millionaires who think nothing of Blackstone prices come here to relax and really enjoy themselves.

There are several German-American restaurants of a similar character to Schlogl's and in the same neighborhood of which the most popular are Kau's 127 South Wells Street and Weiss' 208 West Adams. At both of these the food is substantial, good and reasonable in price.

At the new Bismarck Hotel, 171 West Randolph Street, are numerous restaurants open not only during the day but for after theatre suppers and dancing. Here one gets the very finest German cooking in the city, and at night perfect music for dancing. The decorations of these rooms is fantastically beautiful in the modern German style and the best people in Chicago patronize this place because of its delightfully foreign atmosphere. The Eitel Brothers who manage the Bismarck also run the very excellent restaurants in the Northwestern Railway Station. Speaking of railway stations one should not miss the perfectly appointed restaurant in the Union Station, that huge structure along the river between Jackson and Adams street. This restaurant is in the

hands of the famous Fred Harvey Company and their food is so delicious and so well served that many business men from LaSalle Street regularly go there for luncheon. It is a pleasant walk across the river with views of the *Daily News* and the Opera and nowhere in Chicago can one get better food at better prices.

For many years Chicagoans, who love "atmosphere" and speak of the time when Chicago is to be as large as London, have frequented St. Hubert's Grill just back of the Union League. The old St. Hubert's which was burned two years ago was a perfect replica of a London chop house such as Thackeray and Dickens wrote about—quiet, homelike and full of charm. The new St. Hubert's is practically a replica of the old. Many of the priceless sporting prints which used to decorate the walls were lost in the fire but the management is gradually replacing them with others. The open timber ceilings, stone walls and great fireplace give the feeling of being in an old English inn. Celebrities from the stage as well as from the political world gather there to enjoy succulent mutton chops, stewed kidneys or rare joints, topped off with real plum pudding. While waiting for one's dinner which will be served by swift and silent waiters in "pink" coats and white breeches, it is interesting to look over the guest book and see such names as Sir Henry Irving, Ellen Terry, William Faversham, representing the stage of long ago, General Dawes, ex-governor Frank O. Lowden, Clar-

ence Darrow and even "Big Bill" Thompson, representing the politics of to-day.

In the outlying regions are to be found many eating and dancing places with alluring signs to attract passing motorists. Unfortunately the real allure of most of them does not extend beyond the signs but there are a few well worthy of patronage. The Maisonette Russe at 2800 Sheridan Road on the corner of Diversey Boulevard, just north of Lincoln Park, is a Russian restaurant of real charm. It occupies a fine old residence with a garden and in summer one dines in the garden sufficiently protected from the street by trees and shrubs to insure privacy and yet allow one to enjoy the passing show. The interior of the house has been attractively decorated in the Russian manner, the food is excellent, with many rare delicacies tempting to the American palate and while one dines some Russian singers sing plaintive melodies. There is nothing noisy or jazzy about the place but it has real charm.

Out on the south side in the heart of what was in 1893 the choicest residential district in Chicago, is a place where one gets superlative French cooking. It is located at 1922 Calumet Avenue in the famous house which the late Marshall Field built for his sister, Mrs. Dibblee, and has been the scene of many brilliant social gatherings when the two beautiful Dibblee daughters were belles of Chicago society. The beautiful woodwork of the old rooms remains untouched and the table d'hote dinner served by Gus

and his French wife, Therese, is unsurpassed in Chicago. As this location is but a step from one of the main entrances to the Century of Progress it should be very popular with visitors to the Fair.

Farther out on the south side but very convenient for guests stopping in the Jackson Park hotels who may wish to dine outside are Parker's at 1510 Hyde Park Boulevard and the Geneva Inn at 224 East 55th Place, both of which can be recommended.

Besides the restaurants listed in this chapter there are many charming places for luncheon or dinner in the suburbs, which are patronized by motorists. The ones listed above cover what are really the best places in Chicago for the fortification of that inner man upon whose satisfaction so much of our happiness depends.

CHAPTER VIII

The Suburbs

MANY books have been written about the beauty of the suburbs of Boston and Philadelphia, the charms of Long Island, "the playgrounds of New York," the hilltops around Cincinnati and the environs of San Francisco—all of which are true. The suburbs of Chicago, due to its situation, are not so well known; but the whole territory circling the great city, from the Indiana state border on the south to Waukegan on the north, presents a terrain unsurpassed in sylvan beauty by the environs of any other city in the country. This suburban territory, stretching as far west as the Fox River, is being co-ordinated into a great metropolitan area, familiarly known as Chicagoland, by the Regional Plan Commission headed by Daniel H. Burnham, son of the great architect and city planner, whose name he bears, and Director of the Century of Progress Exposition.

This country side, beginning at almost lake level, rises at the north to the height of about a hundred feet above the Lake at Lake Forest, forming a great plateau pierced by densely wooded ravines running

irregularly inward from Lake Michigan. To the west this plateau slopes gently to the Skokie and Des Plaines River valleys and extends westward to the Fox River. The whole topography is best described as being gently rolling, heavily wooded along the Lake and sparsely wooded as it extends westward to the great prairies. It is a smiling country so domestic in feeling that it has produced one of the most beautiful suburban areas in the world.

The Regional Plan Commission has laid out great connecting highways throughout this whole territory, highways which are not rigid straight lines but conform to the old Indian trails winding in and out and skirting the little rivers. In many places along the rivers the Regional Commission has reserved great areas for the use of the vast population of the city who can not afford to own suburban homes but want their children to know the out-of-doors and enjoy its pleasures. Throughout the Regional Park can be found golf courses, tennis courts, baseball fields, swimming pools and well designed and equipped "shelters" for the use of the public. It is gratifying to know that the mixed population appreciates the privileges of these Regional Parks and takes pride in preserving and caring for them. Every holiday and Sunday the Regional Parks are thronged with picnickers, but one finds no lawlessness or destructiveness but, on the contrary, a genuine pride in the beauty which is so freely given. The best known suburbs are to the west and north of the city but

on the south are Flossmoor, Homewood, and Olympia Fields, all of which have fine golf clubs beautifully laid out. The Olympia Fields Club is the largest in the Chicago territory. Its buildings, and there are several, were designed by Messrs. Nimmons, Carr and Wright, and fit beautifully into the gentle landscape, and it has four eighteen-hole golf courses which are always filled on holidays. Slightly northwest of Olympia Fields is the Midlothian Club with a fine colonial club house designed by Frost and Granger thirty years ago and still popular.

The district around the old town of Blue Island is as beautiful as any in the Chicago territory. Geologists say the Blue Island was originally an island completely surrounded by water, now the country is rolling and quite heavily wooded and in the springtime when the wild crabtrees are in blossom a drive out the road to Joliet and through Palos Park is entrancingly lovely. Then the air is heavy with the fragrance of the wild crab and there is no tree more beautiful than this one in blossom. In this same vicinity lies Beverly Hills, now within the corporate limits of Chicago but still retaining its character as a village of attractive small homes and gardens. Continuing one's course to the northwest one comes to Hinsdale, the center of the best hunting country around Chicago. Here the landscape is more hilly and there are many large estates and some beautiful gardens which their owners are glad to show to visitors interested in horticulture. A few miles west of

Hinsdale is LaGrange another attractive suburb and between Hinsdale and the City is Riverside, the first suburb to be laid out in accordance with a well developed plan which was made by the Architect W. L. B. Jenney, who planned the west park system of Chicago, working in conjunction with Frederick Law Olmstead of Boston. The Des Plaines River winds through Riverside and the streets of the village conform to the curves of the river. Mr. Jenney designed the first buildings of this, his dream suburb, in a French provincial style which, with age, has acquired a quaint picturesqueness. The trees planted along the winding roads have grown very large, the houses set far back from the streets, giving to the entire suburb an air of privacy and distinction. Before the tide of fashion set steadily towards the north shore Riverside was regarded as Chicago's choicest suburb.

Of the western suburbs Oak Park is the best known and the oldest. Once a prim Puritan village with straight streets, heavily shaded, and many churches, Oak Park is now the transition point between city and Suburbia to the west as is Evanston to the north. Now its shady streets are largely lined with apartment buildings, but the churches remain and there are still fine houses in spacious grounds generally meticulously kept. Oak Park has its shopping center, its clubs and very fine schools and aspires to fame as having been for years the home of that architectural genius Frank Lloyd Wright. Here is his

famous Unity Church and here are to be found those earlier houses wherein his genius was first shown to the architectural world of America. In River Forest, which is really a continuation of Oak Park to the west, stands the house which Wright built for his friend Mr. Cheney. To my mind this house is the most beautiful creation of Wright's genius. It was while building this house that Wright began the emotional career which for years has made him "first page stuff" for the newspapers. Shortly after the completion of this gem of a house Mrs. Cheney "forsook all for love," a love that ended so tragically in the home which Wright built for her in Wisconsin. River Forest is also the seat of Rosary College already mentioned in Chapter IV.

Driving north from Oak Park along the northwest highway one goes through Park Ridge, a modest suburb of quiet beauty, and should stop to see the golf course and the beautiful club house of the Park Ridge Country Club. Continuing north along the Des Plaines, at the intersection with Dempster Street running east and west, one finds the Villa Venice, the gayest and most popular of road houses among Chicago's *jeunesse dorée*. Here is the best point to turn east and come into Evanston, the suburban city of over 60,000 inhabitants whose story has been told in the story of Northwestern University. Evanston with its beautiful shaded streets, its neatly kept lawns and great university campus, separates Chicago from the famous North Shore which begins

when one crosses the drainage canal and enters the village of Wilmette.

On the south bank of the drainage canal and Lake Michigan stands the famous studio residence of the architect Benjamin Marshall. No visitor to Chicago should leave the city without having seen or at least made an effort to see this place, and Mr. Marshall, loving it dearly, is most generous and hospitable in granting to others a share in the beauty he has created. From Sheridan Road one sees a large flat roofed building beautifully designed in the Italian style. Granted an entrance one enters a noble arched doorway, goes up a few steps and comes into an exquisite Italian loggia which looks down into a semi-tropical garden which in winter is covered with a glass roof. In summer this glass roof is rolled back and the garden is open to the sky. In this garden trees about forty feet high border a serpentine swimming pool where the water is as clear as crystal. One descends from the loggia by a flight of stairs to stroll in this entrancing garden; to the right is a wooded path which leads to what Mr. Marshall calls his "Temple of Love," an exquisite pavilion with a vaulted roof brought from the Orient. This roof is made of wood exquisitely carved and richly gilded. In the center of this temple is an incense table and around the walls a low divan on which one can recline and inhale the fragrance of the incense.

To the left of the stairway from the loggia is an octagonal basin lined with Moorish tiles from the

center of which a single spray of water rises about twenty feet, falling back into the basin with a plashing sound. Near this fountain basin, but separated from it by a bank of flowering shrubs, great doors open into the main room of the house, a truly noble room about 60 feet long and two stories high. Opposite the entrance doors is a stone fireplace brought from Italy. The walls of this great room are hung with a golden brown velvet, rich and warm in color and bordered with bands of gold. At one end of this room is a stage for amateur performances, and at the back of this stage hangs a rich old tapestry. This huge room is full, perhaps too full, of art treasures from all parts of the world, for Mr. Marshall is noted for his exquisite taste. Besides the great room there are many other rooms of unusual interest, stairways with iron railings brought from Spain, terraces looking out over Lake Michigan, and many other unusual features. The whole house is a veritable museum and it is Mr. Marshall's pleasure to show it to his friends and their guests—so by all means, Mr. and Mrs. Visitor, when you are in Chicago find some friend who knows "Benny" Marshall and through him get permission to view the most unique residence in America.

From Evanston one should follow the Sheridan Road through the line of suburbs, Wilmette, Kenilworth, Winnetka, Glencoe, Ravinia, Highland Park and on to Lake Forest. It is a beautiful boulevard winding in and out between handsome residences

representing all styles of suburban architecture and most of them doing credit to the skill and taste of the architects who designed them. At times the road gets very near the lake, as when it descends the hill at the north end of Winnetka, but mostly it is bordered by estates on both sides. At the head of Winnetka hill between Sheridan Road and the lake is another residence which is generously open to art lovers visiting Chicago. It is the house recently built by the art collector and connoisseur, Max Epstein, to house his world famous collection of Old Masters. Not nearly so large or so pretentious as the Marshall studio this simple white brick house designed by Samuel Marx and set in grounds planned and laid out by the late Mrs. Louise Hubbard, is, to my mind, the most distinguished piece of domestic architecture in the whole Chicago territory. It was designed, as I have said, as a frame for Mr. Epstein's pictures, but it is in no sense a gallery or museum but a charming home where paintings by Titian, Velasquez, Botticelli, and other old masters hang against beautiful old paneling brought from Europe and gaze smilingly upon many efforts of the modern school, for Mr. Epstein is no strict classicist and does not hesitate to group his pictures where they will best harmonize in scale and color.

Winnetka has many beautiful houses both along the Lake and in the Skokie Valley and is famous for its gardens which are, on certain Saturdays in summer, open to the public.

This whole north shore district is the chosen pleasure ground of Chicago's richest people and has been developed with an eye to harmony not found in other places. One of the best examples of French planning, both as to house and grounds, is the Stonehill estate on the east side of Sheridan Road at the north end of Glencoe, just before one comes to the Lake Shore Country Club. It was this house which first brought the architect David Adler into prominence and while he has planned more beautiful estates around Chicago than any other architect and has become nationally famous, he has done nothing more full of naïveté and charm than this, his first big commission. The house has balance and dignity and with its gardens, which are an integral part of the composition, might have been done by Le Notre. Working with Adler on this house was the painter Abram Poole of New York who has since become so distinguished because of his success as a portrait painter. Several of the ceilings in this house were painted by Mr. Poole and recall the work of Paulo Veronese. The family are always glad to show their beautiful home to the friends and acquaintances of their friends.

Sheridan Road winds northward and at the south end of Highland Park passes the gates of Ravinia Park, the home of the Ravinia Opera, where during the summer in surroundings of sylvan beauty the finest opera in America is given at most reasonable prices by the greatest stars in the operatic world.

Chicago has nothing to offer her citizens or her guests comparable to Ravinia on a summer night. Between Highland Park and Lake Forest lies Fort Sheridan, the headquarters of the U. S. Army in the Great Lakes territory. This is a typical army post, well kept, orderly and delightfully located. Here is where Chicago comes in closest contact with the Federal Government and realizes its strength and importance. The commanding general of the Sixth Corps Area as well as the commander of the Post reside here and the War Department has always been careful to send to this area officers of outstanding character and ability who with their families have always played a prominent part in the social life of Chicago and the North Shore. At Fort Sheridan each summer is held a Horse Show which is an important social event, and the polo games on Sunday afternoons are always well attended.

At the time the Methodists were founding their University at Evanston and the Baptists had established the "old" University of Chicago far on the south side, the Presbyterians were feeling the need of an institution where their children could be trained in the doctrines peculiar to their church. A group of earnest men, prominent in the civic and social life of the city scoured the north shore for a fitting location for their proposed "university" and finally selected a densely wooded tract of land on a high bluff twenty-eight miles north of the city and in 1857 established "Lake Forest University." This was the

beginning of Chicago's most beautiful suburb. As the college grew and the beauties of its location, as well as its educational advantages, became better known, members of prominent Chicago families such as the Farwells, the McCormicks, the Pages, the William H. and Byron Smiths, the Durands, the Larneds, the Hughitts, the Pooles and others built summer homes along the bluff or edging the wooded ravines with which the shore line is so beautifully broken, and the suburb began to be fashionable. In the meantime the "university," which later abandoned that high sounding name and became Lake Forest College, thereby decreasing its attendance and greatly increasing its scholastic standing, continued to grow in popularity. Men of national reputation, attracted by the beauty of Lake Forest and its great social advantages, entered the faculty, well content to work for small salaries in such an attractive location.

Following the establishment of the College, the Lake Forest Academy, a very high grade preparatory school for boys housed in a beautiful group of buildings designed by Irving K. Pond, and Ferry Hall, a now nationally famous school for girls, were founded and prospered, drawing into their enrollment not only the best class of boys and girls from Chicago but also from cities throughout the Mississippi Valley. The educational facilities of Lake Forest have been a great drawing card to educated people who wish to bring up their children in beautiful and healthful surroundings and have them educated near home.

Lake Forest now boasts, in addition to the College and two preparatory schools already mentioned, two schools for small children from the kindergarten age upward, the Alcott School and the Country Day School. Both of these schools stand high in the educational world and in the Country Day School children have the advantages of the most modern ideas on progressive education. Besides these private institutions Lake Forest also possesses an exceptionally fine public school system.

The above information, while not especially interesting to the casual visitor, is of deep interest to the visitors who may be seeking residence near Chicago.

In the late '80's and early '90's Americans began to be golf-minded and the beginnings of golf in the Chicago territory, which now boasts upwards of fifty flourishing golf and country clubs, took place in Lake Forest when Hobart Chatfield-Taylor, the writer and scholar who had married the beautiful Rose Farwell, daughter of Senator Charles B. Farwell, introduced the new game of golf in the park which Senator Farwell had donated to the village. The game became so popular that a number of the summer residents decided to start a country club with a real 18-hole golf course, the first full course in the middle west. This they did and called it Onwentsia which is the Indian word for country. This was the first of the chain of country clubs circling Chicago which will be listed later in this chapter.

When the village was first planned, the services of

Frederick Law Olmstead, who had just completed his plans for the park system of St. Louis, were called in consultation with the village founders. He at once appreciated the beauty of the wooded ravines running irregularly westward from the Lake and suggested a system of winding roads conforming to the lines of the ravines instead of a set street plan. His suggestions were enthusiastically adopted, and the road system, so confusing at first to pedestrians and motorists, was carried out and the peculiar sylvan character of Lake Forest, which even the great increase of population and sub-division of great estates can not destroy, was permanently established. Until the foundation of the Onwentsia Club the bulk of the residents had built their homes east of the Northwestern Railway between the tracks and Lake Michigan, centering around the college campus. Up till then there was nothing west of the tracks except a straggling group of village stores along Western Avenue which parallels the railway, and a few scattered farms along the old Green Bay Road to the west. One of these farms belonging to the architect Henry Ives Cobb was purchased by the Onwentsia Club and is still its home.

With the growth of golf and other outdoor sports more and more people came to Lake Forest for the summer, and, finding life in the country so attractive, remained through the winter and built substantial and beautiful all-year homes. In 1910 a group of citizens, headed and inspired by Arthur T. Aldis, de-

termined they could no longer stand the shabby appearance of Western Avenue as a first view of their beloved suburb. Howard Van Doren Shaw, who some years previous to this had built his wholly charming Ragdale Farm along upper Green Bay Road, was called into consultation and to him was intrusted the creation of Market Square. Mr. Shaw has left many beautiful architectural monuments to keep his name beloved but I think he did nothing more lovely than the Market Square in the village he so loved. The fountain and flagpole in the carpet of green surrounded by towering elms, the quaint shop buildings and the two picturesque towers express the whimsical poetic fantasy of Howard Shaw's mind, that mind which so fascinated and endeared him to all who knew him, as do none of his more costly creations. This is a village center surpassed in charm and beauty by none other in America. With the building of the square Lake Forest was complete as a perfect setting for suburban life. In a way it is a strange mixture of palatial estates, modest country homes and simple cottages, but owing to the winding roads these varied types of buildings blend in complete harmony, most attractive to the eye of the passing motorist.

The gardens of Lake Forest are so well known throughout America that the Garden Club of America frequently makes it the place of their annual meetings. All of the North Shore gardens from Winnetka north are thrown open to the public on Saturdays during the summer months, for which a small entrance

fee is charged, the proceeds of which are given to charity. There are also some gardens, and they are among the most beautiful, to which visitors are always made welcome; among these may be mentioned the gardens of Mrs. Edward L. Ryerson, Sr.; Mr. and Mrs. Walter S. Brewster and Mr. and Mrs. Cyrus McCormick in Lake Forest and Mrs. John W. Gary in Winnetka. These gardens fitly represent three varied styles of Landscape Architecture, the Italian as in the Ryerson garden, the American in the Brewster garden, Mrs. Brewster's own creation, and the so called, "natural" in the estate of Cyrus McCormick. All three styles have their followers and the three estates just mentioned have done much to foster the development of landscape architecture in mid-west America. Besides these large estates there are in Lake Forest numerous small gardens of exquisite beauty which the public is admitted to admire. Lists of which gardens are open and on which days, are published in the daily papers during July and August. As the large estates east of the railway began to be cut up into smaller lots, generally to make homes for the married children of the original builders, in the lovely rolling country sloping west from Green Bay Road into the Skokie Valley and on beyond across the Des Plaines to the Fox River, beautiful homes, called "farm houses" began to fill this territory, so the visitor who wishes to carry home with him a true picture of Chicagoland and who has come as far as Lake Forest by way of the winding Sher-

idan Road should return to the city by one of the western highways which connect Chicago with the playgrounds of Wisconsin. In the Skokie and Des Plaines valleys are such estates as Mellody Farm, built by the late Ogden Armour, the homes of Albert Dick, Sr., Albert D. Lasker, Joseph Medill Patterson, Samuel Insull, and many others.

Barrington, twenty-three miles northwest of Chicago, and its near neighbor Cary, where the winter sports are held, are full of beautiful homes, and then there are the old towns of St. Charles and Geneva along the Fox River where one finds choice examples of early colonial architecture. If you are driving through Geneva, Illinois, visit the Little Traveller and see Mrs. Raftery's choice collection of prints and furniture brought from all parts of the world and enjoy one of her delicious luncheons under the trees in the garden. To get lunch one must telephone a few hours in advance, Geneva 3200.

Perhaps no people in America are more keenly golf-minded than the citizens of Chicago. Here golf is not a rich man's game but its devotees are found in every walk of life. The public golf links in all the city parks are crowded with players from very early in the spring until snow flies and from these public links in Chicago's parks have sprung some of the nation's champion players. Golf clubs adapted to every purse completely encircle the city, south, west and north with the greater number being north and west of the river. Flossmoor, Homewood, Olympia

Fields and Midlothian have already been mentioned. The most famous of the Clubs and next to Onwentsia the oldest and most widely known is the Chicago Golf Club at Wheaton twenty-five miles west of Chicago on the Northwestern railway. The country around Wheaton is gently rolling prairie but the golf course, which was laid out by professionals forty years ago, is exceedingly sporty and calls for careful playing and on this course several national tournaments have been played and great scores made.

Going up the north shore we find a long list of attractive clubs among which the first one, the Glenview Club, a few miles west of Evanston on Dempster Street is one of the most attractive. The north branch of the Chicago river runs through the golf course and affords several very tricky hazards. The Club house is an attractive bit of English architecture and around it are several cottages which the Club rents to members as this neighborhood is a pleasant place in which to spend the summer. Visitors, if properly proposed for summer membership, may rent these cottages.

Next we come to Wilmette with its Ouillmette Club; Winnetka with its Indian Hill; Glencoe with the Skokie Club, the first one to nestle down into the Skokie Valley; Ravinia with the Lake Shore Country Club at its southern end, strictly Jewish in membership and very exclusive with a charming club house, situated on the bluff overlooking the Lake, designed by Howard Shaw.

Highland Park has another Club, the Northmoor, due west from Ravinia Station. The Northmoor Club House is an unusual building designed by Samuel Marx who created the beautiful Epstein House at Winnetka. Just north of Northmoor on the same ridge is the Bob o' Link Club with an interesting half-timber building by Chester Walcott. The Bob o' Link course is almost joined by the Sunset Valley Club, the finest community course around Chicago, where the North Shore open tournaments are annually held. Here there has been no attempt to build a fine club house but an old farmhouse has been charmingly remodeled and serves every needed purpose. Next on the ridge comes the Exmoor Club, old, exclusive and conservative, occupying a stately pseudo-colonial mansion. Both Exmoor and Onwentsia at Lake Forest are more than golf clubs. Offering all kinds of out-of-door sports to their members they are really community social centers and are in constant use for private parties as well as club affairs.

Fort Sheridan does not boast a golf club of its own but half a mile west of Fort Sheridan Station on the south side of Old Elm Road stands a simple little building in the Spanish style, one of the fantastic creations of Benjamin Marshall, which is the subject of as much talk as his Wilmette Studio. Here is the most exclusive of all clubs around Chicago but exclusive only in the sense that no woman is admitted within its portals. This is one of the few spots in the western world where man still reigns

supreme. The golf course is unsurpassed for beauty and sportiveness, the locker room the largest and finest and the rest of the club house extremely simple. The membership is strictly limited to men who know and love each other and come here to play together free from all the bonds and conventions of the outside world. To be invited to play at Old Elm is a privilege dear to every golfer's heart.

When the Onwentsia Club purchased the Henry Ives Cobb farm, golf clubs were a new experiment, so for the first few years they occupied the Cobb house just as it was. As the Club grew and prospered many changes and additions were made to the original building and a few cottages were built which were rented to members for the summer. In 1927 the Board of Directors decided to abolish summer residents within the club and tear down the old buildings, endeared to members by years of pleasant associations, and have something "bigger and better." As many of Chicago's leading architects had long been members of the Club it was felt that to ask one of them to design the new building would create hard feelings among the others—"architects are so temperamental"—so they went far afield and brought Harrie Lindeberg of New York, who designed many of the most beautiful homes on Long Island as well as the famous Piping Rock Club, to Lake Forest to look over the Terrain. Mr. Lindeberg came, saw and (by his charm of manner) conquered and was immediately commissioned to design the new club house. It

is very spacious, very distinguished and makes a beautiful picture in the rolling landscape and is one of the sights of Chicagoland; but in the hearts of many members there is still a feeling of homesickness for the old, rambling, shingled building of the days before "Coolidge Prosperity" turned our heads.

Onwentsia is perhaps the most complete country club around Chicago as it offers one of the finest of our golf courses, excellent tennis courts and bowling alleys, croquet greens, out-door swimming pool, a polo field where many of the national matches have been played, and a horse show ring where each June a Horse Show is held which is one of the social events of the season. Besides having started the golf fever in this section of the country Onwentsia is responsible for having introduced hunting. For years the Onwentsia hunt was stabled on the club grounds, but the popularity of that sport has grown so great and the number of riders so plentiful that the Onwentsia Hunt (it still retains the old name) has its own club house and stables at Millburn in the hill country northwest of Lake Forest. Lake Forest is almost as much of a golf center as Highland Park, with many clubs besides Onwentsia in its near vicinity. Among the most noted of these is the Knollwood Club with a large and influential membership. The Knollwood Club is on Telegraph Road, one of the main highways from the city, about seven miles northwest of Lake Forest. Its buildings in the Georgian style are large and commodious and its

locker building by Howard Shaw is a beautiful example of Georgian architecture. Due north of Lake Forest and just south of the Great Lakes Naval Station is the club known as Shore Acres, to my mind the most charming of the north shore clubs. Its course parallels the shore line of Lake Michigan on a plateau about eighty feet above the lake level which plateau is pierced by several deep ravines, making the course exceedingly difficult and sporty. The club house, a charming white frame building of the character of Washington's home at Mt. Vernon, is one of David Adler's most delightful creations. There is an atmosphere about Shore Acres which suggests an older civilization than ours on the borders of Lake Michigan and the moment one enters one feels its gentle influence. Two other flourishing clubs west of Lake Forest which are well worth visiting are the Barrington country club and the Killdeer Club near Wheeling.

At all of the clubs listed above the stranger will find a cordial reception and an abounding hospitality and access to their privileges is always made easy if you, Mr. Visitor, know any member or a friend of a member. Golfers always enjoy playing different courses and those around Chicago offer an infinite variety.

CHAPTER IX

Transportation Facilities

A FEW words as to how to get about in Chicago will be helpful to out of town guests who will want to visit not only the Century of Progress but also the numerous other attractions which the city offers to the strangers within our gates.

Transportation in and around the city is convenient and inexpensive except in taxis which are more expensive than in other cities in America with the single exception of the Blue Cabs (Public Taxi Service, Inc.) telephone Buckingham 2100. The rates for this cab company are—first flag pull 15¢; first one-third mile 5¢; each following third mile 5¢; each 4 minute waiting time 5¢; rate per hour $2.50.

The two major cab companies, Yellow Cabs—telephone Calumet 6000 and Checker Cabs—telephone Monroe 3700, charge for the first flag pull 25¢; for the first half mile and for every consecutive half mile 10¢; for each 4 minute waiting time 10¢; hour rate $3.00. The visitor will find on all these taxi lines exceptionally careful drivers who treat their customers with really distinguished courtesy.

The street-car system in Chicago is said to be the

most extensive in the world, there being within the city limits 1082 miles of tracks. The fare is 7¢ per adult person and an unlimited system of transfers is granted as long as one travels continuously in the same direction.

It is easy to find one's way in Chicago because of the very simple numbering system. The intersection of State and Madison streets is the numerical center of the city and from this point all numbers start. All numbers east of State Street are designated by the letter E, all west of State Street by the letter W. In the same way everything south of Madison Street is marked S and everything north of Madison by N, and there are approximately 100 numbers to a block so that when any given point is described as 2400 North and 1600 West that point is approximately twenty-four blocks or three miles north of Madison Street and sixteen blocks or two miles west of State Street. The "Rapid Transit" system, familiarly referred to as the "L" serves the North, Northwest, South and West sections of the city and the suburbs of Evanston, Wilmette, Niles Center, Berwyn, Cicero, Oak Park, Forest Park, River Forest, Maywood, Bellewood and Westchester. The elevated system is divided into five sections which are the South Side sub-divided into the Jackson Park Branch, Kenwood Branch, the Stock Yards Branch, the Englewood Branch and the Normal Park Branch. The North Side comprising the Belmont, Wilson and Howard Street districts, the Evanston-Wilmette Branch, the

Ravenswood Branch and the Niles Center Branch. The West Side going straight out Lake Street to Austin, Oak Park and River Forest; the Metropolitan Division composed of the Garfield Park Branch, and the Maywood, Bellewood, Westchester, Douglas Park, Cicero and Berwyn Branches.

Trains on all these branches can be taken from any of the downtown loop stations. The fare within the city limits is 10¢ and transfers are allowed for continuous passage in one direction. To transfer from one train to another it is only necessary to step out from your train at a transfer point and board the train which will carry you to your destination. Should it be necessary to cross over the tracks in order to reach the train desired overhead bridges are provided at the transfer stations. Signs are posted on the front and sides of all "L" trains indicating their destination and whether the service is express or local.

At the foot of all station stairways and on all platforms are signs marked "To City" or "From City" indicating the direction.

Chicago is also particularly well supplied with motor busses and those of the coach type (the green busses) are exceedingly comfortable. The busses run on convenient and frequent schedule over the boulevards and through the parks and serve the North, South, West and Northwest sections of the city. Like the "L" system, the fare on the bus lines is 10¢ and unlimited transfers for continuous passage in one direction are given. Transfers should be asked for

when fare is deposited in the boxes. North of Jackson Boulevard and through the Loop, busses stop on the near side of the cross streets, elsewhere on the far side.

The bus routes are as follows: On the South Side Bus No. 1 runs from Wacker Drive and Michigan down Michigan to 33rd, east on 33rd to Drexel, down Drexel to Hyde Park Boulevard, Jackson Park, the South Shore Drive to Russell Square which is 8300 S—3100 E.

Bus No. 2 runs from State and Adams Streets by way of Michigan Avenue to 33rd Street, east on 33rd to South Parkway and then south to Hyde Park Boulevard and 56th Street, 5600 S—1700 E.

Bus No. 6 from Michigan Avenue Bridge, southwest corner by Michigan Avenue to West Garfield Boulevard, Gage Park, Marquette Road to Loomis Street, 6700 S—1400 W.

Bus No. 7 from Michigan and Adams, northwest corner, down Michigan to Garfield Boulevard, East 60th Street, Midway Plaisance, Jackson Park and Stony Island Avenue to 67th Street, 6700 S—1600 E. This is the bus to take when visiting the University.

On the North Side—Bus No. 51 from State and Jackson, northeast corner, by State Street, Randolph, N. Michigan, Lake Shore Drive through Lincoln Park, Wilson Avenue and Sheridan Road to Howard and N. Paulina streets, 7600 N—1700 W.

Bus No. 53 from State and Jackson north on State to Madison, east to Michigan, north on Michigan,

Lake Shore Drive, Clarendon Avenue to Wilson, west to Ravenswood Avenue, 4600 N—1700 W.

On the West Side—Bus No. 26, going west, from 11th Street near Illinois Central Station, north on Michigan to Jackson, west on Jackson passing Union Station, to S. Kolmar Avenue, 4500 W—300 S.

Visitors wishing to visit the Century of Progress take this same bus, No. 26 at Michigan and 11th Street, going east, across the bridge to Field Museum, Shedd Aquarium, Adler Planetarium and the Administration Building Entrance to the Fair.

Bus No. 31, from southwest corner of Michigan and Wacker Drive down Michigan to Washington and then west on Washington, passing the Northwestern Station to N. Austin Boulevard, 6000 W—100 N.

On the Northwest Side—Bus No. 34 from State and Monroe streets north on State to Randolph, east to Michigan, north on Michigan and Lake Shore Drive to Diversey Parkway then west by Diversey and Logan Boulevard to Logan Square and on to N. Crawford and Wrightwood avenues, 4000 N—2600 W.

When it comes to suburban rail service Chicago is most excellently equipped. The suburban service on the Illinois Central is the finest suburban service in America. Trains run so frequently from the Randolph, Van Buren and 12th Street Stations on the east side of Michigan Avenue that no time table is

necessary. One can go from Randolph Street to Hyde Park, 53rd Street in 11 minutes; to the University of Chicago, 60th Street in 14 minutes; to the South Shore Country Club at 71st Street in 23 minutes.

To visit the Dunes, scenes of incomparable beauty, trains on the Chicago South Shore and South Bend run from Randolph Street station every hour and it takes 1 hour and 10 minutes to Tremont, the station for the Dunes.

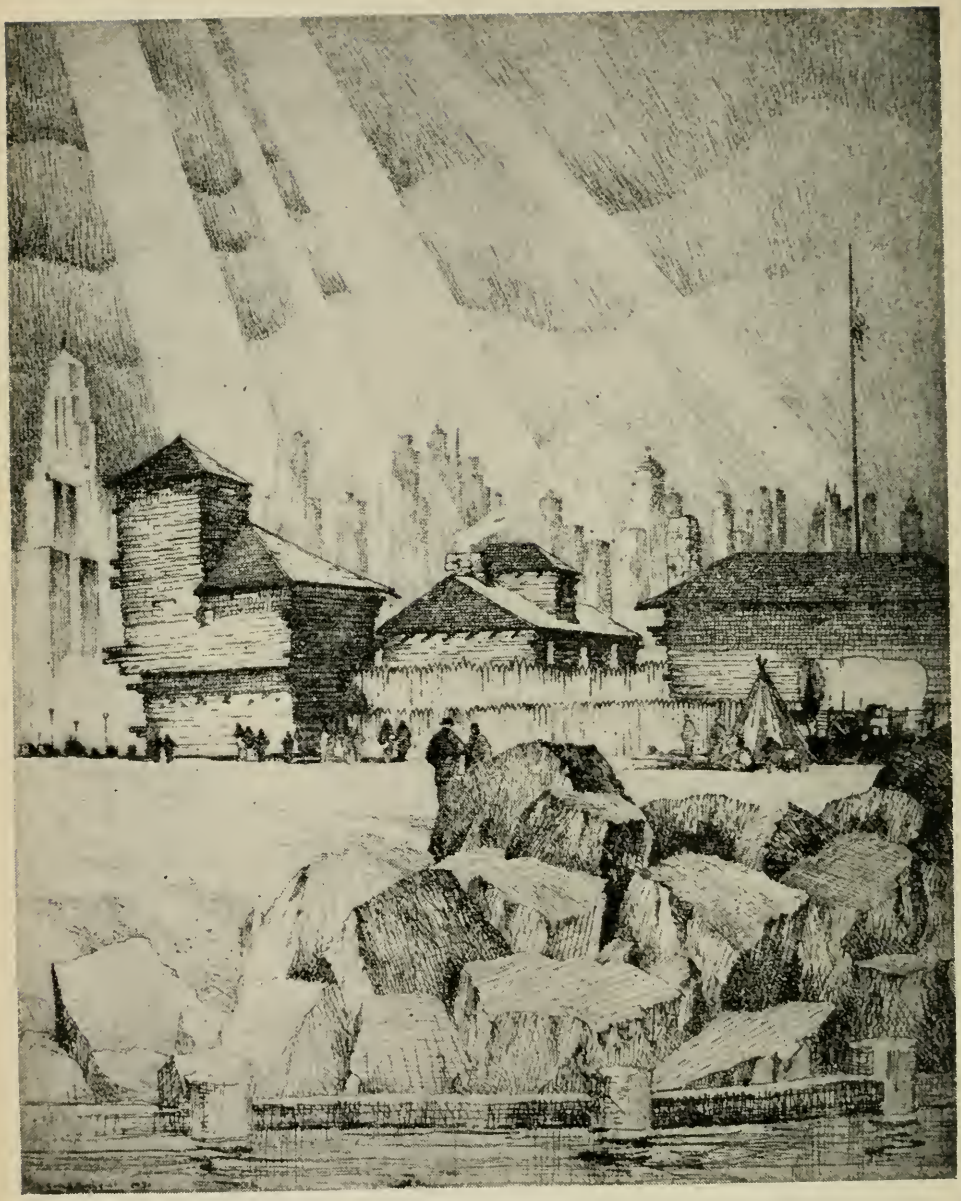
The beautiful suburbs along the north shore are most conveniently reached by the Chicago and Northwestern Railway from the Terminal Station at West Madison and Canal streets. Frequent trains all through the day carry one quickly and comfortably to Evanston, Wilmette, Kenilworth, Winnetka, Glencoe, Ravinia, Highland Park, Fort Sheridan (old Elm Golf Club) and Lake Forest and on up to Milwaukee.

From the Union Station at Canal and Adams and Jackson streets by the C. B. & Q. R. R. the suburbs of Riverside, LaGrange, Hinsdale, Downers Grove and Aurora are reached by frequent trains during the day. The time needed to reach Riverside is only 25 minutes, Aurora 1 hour.

In addition to the steam railways electric trains leave the station of the Chicago, North Shore and Milwaukee Railroad at 223 S. Wabash Avenue every half hour for all the north shore suburbs between Chicago and Milwaukee, Evanston being the first stop. On the "North Shore Electric" the time of

transit is somewhat longer and the fare slightly less than by the Northwestern Railway.

There is also electric service on the Chicago, Aurora and Elgin R. R. from their station at Wells and Jackson to Elmhurst, Wheaton, Aurora, Elgin, Geneva and St. Charles. Travelers' Aid Bureaus are located in all stations and offer free service to all travelers.



OLD FORT DEARBORN

CHAPTER X

A Century of Progress

WITH the opening of the "Century of Progress" on June 1st, 1933, Chicago enters upon her second century. What she has accomplished in her brief hundred years of existence the pages of this book have tried to show; but a far better picture of the wonders which have been accomplished in so brief a period of time will be obtained by a visit to the new exposition to which she invites the world in the summer of 1933.

The Columbian Exposition 1893 was in the nature of a great adventure, as up to that time the cities of the Eastern States as well as those of Europe, regarded Chicago as more or less of a joke, a braggart among cities. The millions who came to Chicago in that year were drawn hither out of curiosity to see "what it was all about" and why this young upstart should dare to hold a World's Fair. They came to smile, perhaps to jeer, and they went away with cleansed and chastened minds and a new feeling of pride in and hope for America. The buildings of the 1893 Fair, with the exception of the incomparable Fine Arts Palace, have long since been destroyed,

but pictures of them still hang on the walls of galleries and schools in Europe as well as in America and are pointed out to growing children as examples of the beauties of classic art.

Now Chicago is staging a second World's Fair in the face of the greatest period of depression the world has ever known. The "I will" spirit is never daunted. The men who have given their time, their strength and their money to the promotion of this exposition wisely decided at the outset to in no way attempt to rival the Columbian Exposition along the lines of the art and architecture of the past. The developments of the past hundred years throughout the world have been along the lines of scientific and mechanical invention. We are living in the Machine Age and it is the purpose of this great Fair to show just what the machine has done and can do to create beauty, health, leisure and knowledge and establish a happier civilization than has hitherto been known.

Up to the outbreak of the Great War people thought and speculated as to the future but still spoke in the language of the past. For four long years the entire world was engaged in a gigantic struggle to destroy all that had gone before. For two years the United States stayed out, cherishing the old illusion that by remaining isolated we could be independent. At last we were drawn in and after the agreements of peace were signed we found ourselves no longer isolated and able to go our own way but an integral and most important part of the new era which

the inventions of the past fifty years and the discovery of the potentialities of electrical power had forced the world to face.

The war released forces which had been bound for centuries, all the while struggling under their bondage, and America found herself, most reluctantly, forced to accept new conditions and adapt herself to them. The main object of the Century of Progress is to show what these new conditions are, how they have come about and how wonderful civilization will be, once these new conditions have been understood and accepted.

In no one line has there been a greater revolution than in architecture. The discovery of new building materials and new methods of construction have led to new forms of expression, all illustrating new modes of living. When, as told in a previous chapter, W. L. B. Jenney invented the steel frame building, the skyscraper sprang boldly upward, no longer having to depend upon stability and thickness of outside walls for its security. This discovery meant almost a defiance of the law of gravitation and led to one experiment after another in forms of construction. History always repeats itself and when once a bond is broken new vistas are opened up which are quickly grasped, first by the insurgent mind and later by the speculative and contemplative one. A Century of Progress proposes to show to the world in a constructive manner some of the possibilities which are open to future generations through freedom from the shackles of ancient traditions.

In 1891 Daniel H. Burnham, then but a young man, was intrusted with the gigantic task of creating an international exposition which should surpass in beauty anything that the world had yet seen. At that time the glories of the Paris Exposition of 1889 were fresh in the minds of all traveled Americans and photographs of it were scattered broadcast throughout this country. Burnham determined to create a show which would never be compared with the one in Paris. He summoned to his aid the leading architects, painters, sculptors and engineers, such a gathering of genius as America had never seen, and working with these men, who quickly yielded to the sway of his dominant personality, the "White City," which the world still remembers and talks about, sprang up like magic on the sand dunes of Lake Michigan in Jackson Park. The exposition of to-day is much more conveniently located, being almost midway between Jackson Park on the south and Lincoln Park on the north. It stretches for three and one-half miles along the shore of Lake Michigan from Roosevelt Road to Thirty-ninth Street, occupying 427 acres which is slightly less acreage than was occupied by the Fair of 1893. At the north end of the Fair grounds is that incomparable group of buildings, the Field Museum, the Shedd Aquarium and the Stadium or Soldiers' Field, while just across from this group at the north end of the island stands the beautiful Adler Planetarium. It is a valuable and interesting opportunity for students in the develop-

ment of architecture to compare the classic with the modern trend and, having compared, to express their preference. The idea of a second World's Fair to celebrate the entrance of the city upon her second century of existence was first suggested to the late Mayor Dever by Charles S. Peterson who is one of Chicago's most loyal and enthusiastic boosters. Mr. Peterson suggested to the Mayor that he call together a committee of one hundred influential citizens to consider the project. This committee was formed and Edward Hurley was appointed chairman of this large committe and Director General of the whole World's Fair project with an executive committee of thirty-five to assist him in his work. Mr. Hurley, as the world well knows, is a man of great vision. He conceived the idea of making the City of Chicago itself the principal exhibit of the Fair and in the summer of 1933 assembling in Chicago the greatest brains of the world for a series of congresses, conferences and clinics, each meeting in special buildings provided for this purpose, where special exhibits would be made of the wonders achieved by science in the past 100 years. While Mr. Hurley was journeying back and forth between Chicago and Europe enlisting the support of the leaders in science, art, music, invention and international sport, a municipal election took place in which Mayor Dever was defeated and William Hale Thompson, "Big Bill" as he is best known, was returned to power. This involved an entirely new set-up, but Mayor Thompson

was enthusiastic over the project and sent Mr. Peterson, as a sort of Ambassador-extraordinary to Sweden, Norway and other European countries to sound them out on the subject of an exposition which should be international in scope and really great. After his return from Europe a mass meeting of prominent men and women interested in any project for the advancement of Chicago met in the City Hall on the afternoon of December 13th, 1927. At this meeting there were many speakers, led by the Mayor. Before the meeting broke up an Organization Committee was formed and Rufus Dawes was elected president with Charles S. Peterson as vice-president and Daniel H. Burnham, whose father had held the same position in 1893, as Director of Works, and the project was fairly launched. Mr. Burnham, following his father's great example, summoned architects of national reputation, to assist him in his work. Of course the first question was, How can the project be financed? For this purpose Mr. Dawes turned to his world famous brother, General Charles G. Dawes, for counsel and advice. Acting on General Dawes' suggestion and aided by his enthusiastic support a ten million dollar bond issue was quickly underwritten. The project thus being assured without subsidies being granted by the city or state or national governments, the committee proceeded to lay out its program, select its architects, choose its name and begin work. The choice of a name is interesting. While various suggestions were being made, Mr. Rufus

Dawes in speaking of the purposes of the Fair said it must illustrate a century of progress. The General at once exclaimed, "There's your name, A Century of Progress."

The next question was the type of architecture to be adopted for the buildings. The committee was unanimous in agreeing that it must not in any way compete with the former exposition of 1893. Many of them had visited the Exposition of Decorative Arts in Paris in 1925 and had come home inspired by the effects achieved through the use of new materials, new forms and the possibilities of electric lighting and wished the forthcoming exposition in '33 to be wholly "modern" in every respect. Way back in 1893, Louis Sullivan had shown how beauty in architecture could be achieved without adherence to any established style, and his Transportation Building, conceived forty years ago, possessed far more real beauty than any of the achievements of later days. This is said without any criticism of the buildings now being designed for the Century of Progress, for the Court of Science by Paul Cret and the Electrical Group at the south end of the island by Raymond Hood are fascinatingly lovely.

When the style was determined upon, the committee, under Mr. Burnham's direction, selected the architects who in their judgment had done most distinctive work in the "International Style" and to them intrusted the layout of the Exposition. Of course Edward Bennett had to be drawn into it, although he

is a classicist by training and temperament, because he was responsible for Grant Park and had for years, in fact ever since the death of Daniel Burnham, been architect of the Chicago City Plan Commission.

With finances provided for and style of architecture determined upon, the work of actual construction had hardly gotten under way when the financial crash of 1929 plunged the country into the great "depression" from which it is just beginning to emerge. How will this affect the World's Fair? was the question upon everybodys' tongue. The men who were backing this great project never turned a hair but went steadily onward with their great project which seemed to grow more gigantic as the depression deepened. The Dawes brothers belong to a family of fighters from Colonial days onward and their associates rallied to their call. They remembered that the greatest depression at that time known had settled upon Chicago in the midst of the Columbian Exposition and, in spite of it, attendance at that Fair steadily increased up to its closing days. When all the world seemed obsessed by fear and hesitated to start anything, the makers of the Century of Progress have gone steadily forward with their great purpose and it looks now as if their courage and determination to realize their great dream would be the flaming torch which is to lead the entire country out of the Slough of Despond into which it had supinely sunk. In spite of stock market crashes and other disasters arising out of reckless speculation the country is fundamentally

sound and colossally rich. Our people will flock to Chicago in 1933 to see the wonders of the heralded exposition and when they have seen what science has already accomplished and the possibilities which modern discoveries open up before us they will return to their homes determined to avail themselves of the advantages which America offers to her children.

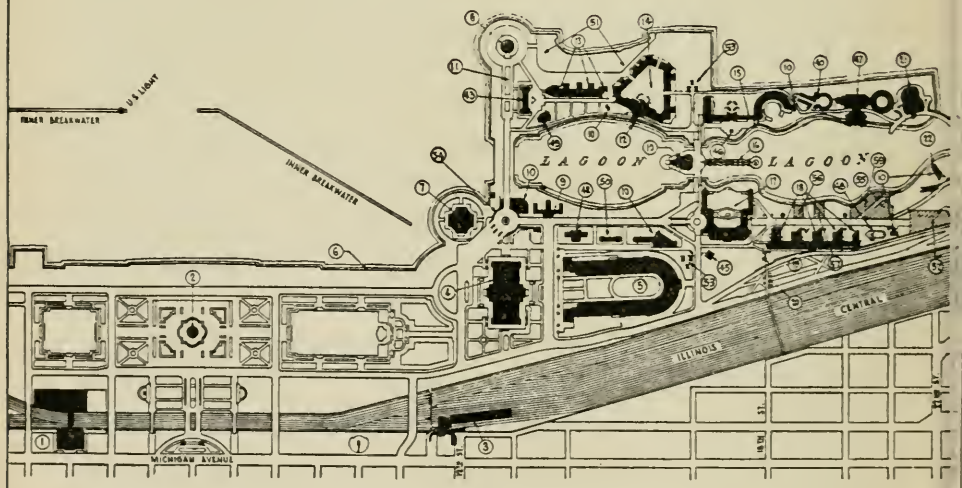
What are the attractions of the Fair of 1933 which are going to draw millions to Chicago?

The site is perfectly adapted to be a playground for many people, with its stretches of green park, its charming lagoons, its flower gardens, fountains and tree-lined drives; its beautiful buildings appropriately placed, with the ever-changing Lake on beyond, and as a background the silhouette of Chicago's myriad towers against the sunset sky.

President Rufus Dawes has defined the spirit and motif of the exposition as one which "dramatizes the achievements of mankind, made possible through the application of science to industry."

The accompanying indexed plan will enable the visitor to promptly locate each building and outline his own tour of inspection and discovery.

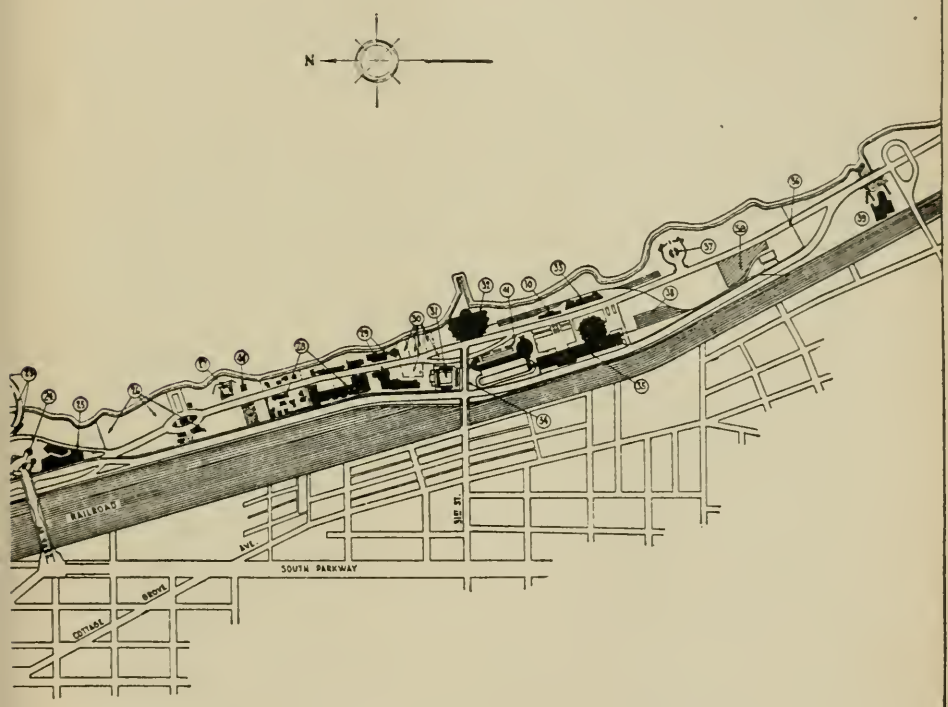
Entering by the main gate at the foot of Roosevelt Road, one faces the Administration Building, the official laboratory of the Fair. Within this building, during the period of construction, were developed all the planning which has produced this wonderland of beauty. The west façade of this building is peculiarly beautiful in its simplicity of design and free



· STRUCTURES ·

1. ART INSTITUTE
2. BUCKINGHAM FOUNTAIN
3. ILLINOIS CENTRAL STATION
4. FIELD MUSEUM
5. SOLDIER FIELD
6. AMPHIBIAN RAMP
7. SHEDD AQUARIUM
8. ADLER PLANETARIUM
9. ADMINISTRATION BUILDING
10. SPECIAL BUILDINGS
11. TERRAZZO POOL
12. U.S GOVERNMENT BUILDING
13. AGRICULTURAL GROUP
14. STATES GROUP
15. ELECTRICAL GROUP
16. FEATURE
17. HALL OF SCIENCE
18. GENERAL EXHIBITS GROUP
19. BUS TERMINAL
20. 18TH ST. ENTRANCE
21. MUSIC GROUP
22. TOWER
23. SHOPS
24. 23RD ST. ENTRANCE
25. FOREIGN VILLAGES
26. MIDWAY
27. FORT DEARBORN
28. HOME AND INDUSTRIAL ARTS
29. SOCIAL SCIENCE GROUP
30. ANTHROPOLOGY GROUP
31. MAYAN TEMPLE
32. GENERAL MOTORS BUILDING
33. TRAVEL & TRANSPORT GRANDSTAND
34. 31ST ST. ENTRANCE
35. TRAVEL AND TRANSPORT GROUP
36. 37TH ST. ENTRANCE
37. GOODYEAR ZEPPELIN
38. OUTDOOR EXHIBIT SPACE
39. PUMPING STATION
40. CHILDREN'S PLAYGROUND
41. CHRYSLER BUILDING
42. SEARS ROEBUCK BUILDING
43. COURT OF THE NATIONS
44. LAGOON GROUP
45. BEHDE LAWS TEMPLE
46. EDISON MEMORIAL
47. HOLLYWOOD
48. AMERICAN RADIATOR
49. CENTURY DAIRY EXH. INC.
50. ILLINOIS BUILDING
51. BEACH
52. FIRESTONE AREA
53. SKYWAY AND OBSERVATION TOWER
54. 12TH ST. ENTRANCE
55. GOVERNMENT OF CHINA
56. AMATEUR RADIO EXHIBIT
57. CHRISTIAN SCIENCE PUB SOCIETY
58. NATIONAL POULTRY COUNCIL
59. RESERVED FOR RELIGION
60.

MICHIGAN



SCALE 0 800 1600 2400 3200 FEET

STUDY FOR GENERAL PLAN

1" = 800'

DEPARTMENT OF WORKS

A CENTURY OF PROGRESS

CHICAGO 1933 ILLINOIS

AUG. 17, 1933
AUG. 1933
JUNE 8, 1933
MAY 6, 1933
FEB. 16, 1933
FEB. 1, 1933
REVISED
DATE
NOV. 15, 1931
FILE NO.
70-848-A

use of color. After the exposition is closed this Administration Building will be the permanent headquarters of the South Park Board. It is fortunate for Chicago that this building is to remain as part of the great architectural group consisting of the Field Museum, Soldiers' Field, the Shedd Aquarium and the Adler Planetarium, thus enabling future generations to compare the new architecture of our day with the glories of the past.

The Hall of Science, the first large building along the shore south of the Administration Building, is bound to be one of the greatest attractions of the Fair both by day and at night. From its court, facing east, one will get the most perfect panorama of the lagoon, the island, and, in fact, of the whole exposition. This building is a triumph in design, the work of Paul Phillipe Cret of Philadelphia, who designed the exquisite Pan-American Building and the Folger Shakesperian Library in Washington. It is intensely "moderne" and yet adheres to the fundamental principles of architectural design which have come down through the ages. The building, two stories high, is to be entered on the north by means of a great ramp lined with exhibits picturing man's advance in the acquisition of knowledge. The visitor having climbed this gentle slope will find himself on a large circular terrace at the second floor level. In the center of this terrace is a circular well whose base forms the ground floor court in the center of which is a fountain surrounded with pools and miniature gardens.

The view from this upper terrace by day is one of sparkling beauty, while at night it is a scene from fairyland. At the southwest corner of this building is the carillon tower rising to the height of 176 feet.

The main feature of the building is the great Hall of Science which forms the curving base of the U plan of the building. This hall is 260 feet long and 60 feet wide with a vaulted ceiling rising at its crown, 60 feet from the floor. The walls of this hall are decorated with murals illustrating milestones in the advances which science has made during the last century. There will also be exhibits showing the development in the basic sciences, Chemistry, Geology, Biology, Physics and Mathematics.

The great court formed between the branches of the letter U will be the gathering point for special ceremonies and events as thousands can be comfortably accommodated within its space.

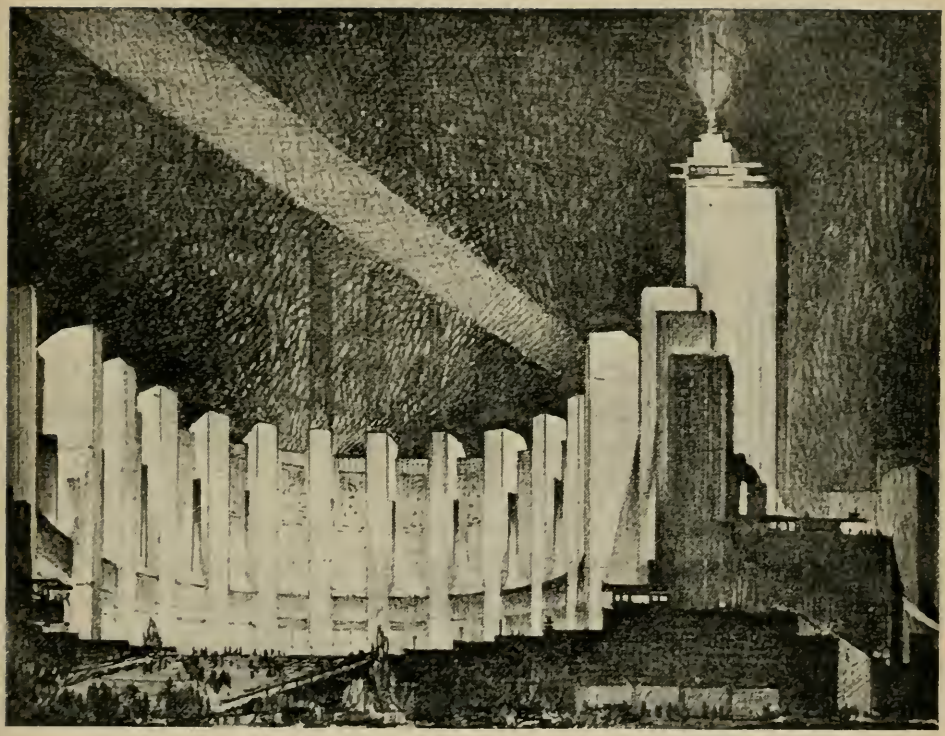
A special feature of the Fair for the comfort of visitors is the use of ramps instead of stairways in the various buildings.

Another feature of the Hall of Science which is new in this country is the Diorama which is a picture in three dimensions, height, depth and width, with a foreground modeled in perspective and blended in unity with a painted background to give an illusion of distance. This form of exhibition was developed in the Imperial Institute at South Kensington, London, and in the Deutsches Museum at Munich and

was used at the Wembly Exposition in England in 1926 and at the Intercolonial Exhibition in Paris in 1931.

Undoubtedly the most astonishing discoveries and advances of the past century have been along the lines of electricity, and these discoveries with their attendant future possibilities will be clearly shown and explained in the Electrical Group which stands at the south end of the Island. This group consists of three buildings connected by cloisters and corridors and joined to the mainland by a bridge across the lagoon to the Hall of Science. The northern one of the three buildings is devoted to Radio and Television. In the center is Communication Hall where exhibits of wire communication including the telephone and telegraph through their various stages of development will be shown. The southern building is devoted to the wonders achieved by the various uses to which electricity can be put and will show the generation, distribution and utilization of electrical energy. In the design of this building Mr. Hood has freely indulged his love of color and the ensemble he has created is one which will never be forgotten.

Among the original creations of the exposition none has been more discussed than the great Travel and Transport Building near the south end of the fair grounds, but, by its size, dominating the panorama of the Fair. Because of the necessity of a clear space of vast area without columns a dome has been constructed on the principle of a suspension bridge.



THE COURT OF SCIENCE
A CENTURY OF PROGRESS, 1933

This dome is suspended on cables attached to twelve steel towers. The dome is made with joints which expand or contract with changes in temperature. It also rises or lowers in accordance with snow or other pressure on the roof and has been happily described as "the dome that breathes." Under this great dome in an area with a diameter of approximately 300 feet will be exhibited examples of ancient and modern transportation, among them the first automobile ever seen on the streets of an American city, and "The Rocket," the first locomotive that proved of practical use. On the circular walls of the upper part of this domed structure will be projected an illuminated mural suspended from the ceiling which tells the complete story of transportation in a panorama of ever-shifting color effects.

Just south of the Hall of Science and connected with it by a curved bridge is the General Exhibits Buildings, a huge comb-shaped structure 1030 feet long in which will be housed as diversified an exhibit of the fruits of industry as have ever been gathered together under one roof. This building with its terraces, shady courts and reflecting pools will be one of the most alluring gathering places in the whole Fair.

No exhibition in America would be complete without some special feature representing the Federal Government. For this purpose Congress has appropriated $1,000,000, and in addition to this amount forty-four states and four territories have made

special appropriations. To symbolize the relation between the States and the Federal Government a triangular group has been designed which is both original and striking. The Federal Building occupies the base of the triangle. It consists of a great hall 620 feet long and 300 feet wide with a 75 foot dome in the center, buttressed by three triangular towers symbolizing the three great divisions of our Government. The Hall of States is a V shaped two-story structure in the two arms of the triangle. The open court within the triangle contains a sunken garden beautifully landscaped. It is felt that this great group expressing the dignity and power of our Government will be a great attraction to all civic minded citizens of these United States as well as to visitors from foreign shores.

Aside from these major groups there will be almost countless other attractions. To all lovers of American history the Lincoln Group located at Twenty-sixth Street and the Lake shore will be profoundly interesting. This group contains replicas of the log cabin in which the Great Emancipator was born, the home of the Lincoln family in Indiana, the Rutledge Tavern near Salem, Illinois, where young Lincoln used to stop during his famous romance with Ann Rutledge, and a reproduction, on a reduced scale, of the Wigwam in which Lincoln was nominated to the Presidency of the United States. In the dining room of the Rutledge Tavern attractive lunches and teas will be served.

Just south of the Lincoln Group stands a reproduction of Fort Dearborn, beautifully carried out in every detail. These two historical groups are of profound interest to children just beginning to be interested in the history of their country and will have been visited by many thousands of eager young people before the Exposition opens its doors.

Two other buildings of great architectural interest and beauty are the Golden Pavilion of Jehol, the original of which was erected in 1767 at Jehol, the summer home of the Manchu Emperors of China. It was impossible to bring to Chicago the actual temple, so Mr. Vincent Bendix employed a Chinese architect to make measured drawings of the temple which has been accurately reproduced by a crew of skilled craftsmen. The pavilion is 70 feet square and 60 feet high and stands upon a pedestal raised four feet above the street level. With its golden roof, its red-lacquered columns and its richly carved cornices picked out in various colors, it is a dazzling picture against the sky. Inside the temple gilded Buddhas, incense burners, altar pieces, richly woven robes and other precious objects from Lama temples will be exhibited.

The outstanding architectural feature of the Intercolonial Exposition in Paris in 1931 was the reduced reproduction of the great temple of Angkor Vat in Cambodia. The Century of Progress will show a reproduction of what is probably the most ancient and highly cultured civilization which existed on the

Western hemisphere, the Maya civilization, which flourished most richly in Yucatan. For this purpose the Century of Progress joined with Tulane University of New Orleans in sending an exploring party to Yucatan. This expedition chose the Nunnery at Uxmal, a Maya City southwest of Merida, the capital of Yucatan, as being the most perfect expression of Mayan architecture. This famous building is to stand just north of Thirty-first Street.

Among the special features of the Fair will be a veritable "wonderland for children" "The Enchanted Island" where youngsters can be "checked" while their parents are free to wander at will without any anxiety about their progeny. This plan for the care and amusement of children is one of the many activities which originate in the Junior League. Mrs. Kellogg Fairbank and V. K. Brown, director of recreation for the South Park Commission, are sponsors of this idea and Miss Josephine Blackstock, director of the recreational center at Oak Park, is acting as adviser. For the entertainment of the youngsters, diminutive motor busses, launches on the lagoon, a magic mountain, a wading pool, a children's theatre, ponies, calves and little pigs have been provided, and children will be allowed to take off their regular clothes and dress up as Indians, Cowboys or Soldiers. A fairy-like barge in the lagoon is arranged as a children's restaurant where only the most wholesome food is served.

Lovers of music will be entertained by singing

societies, famous bands and orchestras and noted choral groups from all over the world, as a music festival of fifteen or sixteen weeks is planned, as well as daily band concerts conducted by distinguished bandmasters.

Sport, so dear to the American heart, is being cared for by the General Sports Committee of which Mr. George Getz is chairman. In Soldiers' Field, the great Stadium just south of the Field Museum, special military maneuvers will be held, as well as track sports, baseball and football, wrestling and boxing matches and other athletic events and a series of pageants are to be given, especially dramatic spectacles of foreign groups in native costumes, for which special days have been assigned to various nationalities.

Remembering the fascinations of the Midway Plaisance during the Columbian Exposition of 1893 the directors of the Century of Progress have provided a "Midway" for this Exposition which they call the "City of a Million Lights" where every known kind of amusement will be provided to tempt the popular fancy. The most sensational of amusements will undoubtedly be the Sky Ride between the mainland and the island across the lagoon. Stout steel cables stretched between two towers, each 600 feet high and 2000 feet apart, will carry twelve double-decked rocket cars which will go back and forth continuously by day and by night. The cars are built of metal and glass with seats so arranged that all passengers

face outward and are suspended from their aerial track by four wheel trucks, each wheel running over a cable so that absolute safety is assured. The capacity of the whole system is 5000 passengers per hour.

The location of this exposition, practically in the heart of the city, guarantees unusual transportation facilities. The Illinois Central suburban service can handle 50,000 per hour, the busses from all parts of the city and near suburbs 20,000 per hour and the elevated and surface lines and other suburban transportation 1,000,000 persons per day.

The admission fee to the grounds is 50 cents for adults and 25 cents for children and these tickets admit their holders to all buildings except the privately financed attractions.

It is expected that various congresses of scientists, scholars and educators will be held during the Fair which will be attractive to the more seriously minded, and for men and women of this type the Museum of Science and Industry which is housed in the exquisite Fine Arts Building of the Columbian Exposition in Jackson Park must not be overlooked. This architectural gem has already been described in these pages. Within the museum will be demonstrated various scientific principles and inventions showing industrial and engineering progress and their practical application to our social life. After the close of the Century of Progress the Museum will install within its walls many of the scientific and industrial exhibits of the Century of Progress.

During the construction of this most original of World's Fairs countless visitors have commented upon the architecture of the various buildings, its general plan, the courage of its promoters who have been undaunted by fear or depression, the scope of the exhibits and above all upon the experiments in lighting which it will show the world. No one has described it more happily than Chicago's architect-poet, Thomas E. Tallmadge who, in the September number of *Vanity Fair,* said:

> A Century of Progress will be the luna moth of exhibitions and only when the sun goes down behind the skyscrapers and darkness laps in from over the cool lake will the great buildings really open their myriad eyes and spread their demasked wings. Then, bathed and adorned with light—light innumerable of stains and splendid dyes that changes form and substance, that transforms with the touch of Midas, earth born structures into towers of ethereal gold, that now denudes, now covers, with veils of mystery. The Exposition will be the most beautiful thing that man has ever created.

It is to this Exposition, so beautifully described by Mr. Tallmadge and created in face of gigantic obstacles through the courage of her citizens who love her and believe in her that Chicago welcomes you.

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A PLAN OF CHICAGO
FROM 1600 NORTH TO 5500 SOUTH
AND WEST TO 2400
SCALE 1 INCH = 1 MILE
N
S
W
LAKE MICHI
NAVY PIER
SITE OF THE
GRANT PARK
LINCOLN PARK
DRIVE
AVE
ST.
MICHIGAN BLVD
INDIANA
MICHIGAN
WABASH
LAKE SHORE
STATE
CLARK
LA SALLE
WELLS
OHIO
ORLEANS
SEDGWICK
LARRABEE
MALSTED
CLYBOURN
ASHLAND
BLVD.
RANDOLPH
MONROE
ADAMS
JACKSON
VAN BUREN
HARRISON
RACINE
BLUE ISLAND
ST. PAUL
NORTH
MILWAUKEE
DIVISION
CHICAGO
GRAND
LAKE
WASHINGTON
MADISON
TAYLOR
ROOSEVELT
14TH
16TH
DAMEN
OAKLEY
WESTERN
CERMAK
1600N
800N
1200S
NORTH-SOUTH
WEST-EAST
800W
600W
400W

KEY
1 - ART INSTITUTE
2 - BUCKINGHAM FOUNTAIN
3 - FIELD MUSEUM
4 - SHEDD AQUARIUM
5 - ADLER PLANETARIUM
6 - SOLDIERS FIELD
7 - CENTRAL R.R. STATION
8 - CHICAGO & NORTHWESTERN R.R. STATION
9 - DEARBORN R.R. STATION
10 - GRAND CENTRAL R.R STATION
11 - LA SALLE ST. RR STATION
12 - UNION STATION
A N
OF PROGRESS
PARK
LAKE PARK
DRIVE
HYDE PARK BLVD.
AVE.
1600 E
ST.
WOODLAWN
AVE
DREXEL
BLVD.
55TH
800 E
COTTAGE GROVE
SOUTH PARK
WAY
OAKWOOD
WASHINGTON PARK
AVE.
BLVD.
STATE
ST.
WENTWORTH
AVE.
27TH
HALSTED
BLVD.
ST.
800W
ARCHER
31ST
THROOP
RACINE
UNION
VIADUCT
STOCK YARDS
VIADUCT
SHERMAN PARK
AVE.
ASHLAND
AVE.
1600 W
35TH
AVE
38TH
43RD
47TH
51ST
GARFIELD
AVE.
DAMEN
McKINLEY PARK
WESTERN
BLVD.
2400W
3100 S
3900 S
4700 S
5500 S
WEST
EAST

3 0112 050760922